

BINGA

Edited by REG BRISTO

JUNE =
1987



THE
INTERNATIONAL
CROSBY CIRCLE

NO 84

Y'ALL COME!

The news so many are awaiting, contained in a characteristically bubbling despatch from the irrepressible JOHN MARSHALL, who writes:

THE SIMPLE LIFE seems appropriate when talking about a Bing event, hence a number of useful departures for the October 17th day in London. HOTEL RATES HAVE ZOOMED BEYOND REASONABLE EXPECTATION, so that we will be spending the entire day safely locked up in our very own 'boozer' - tho' abstainers MUST NOT be put off by this venue! The shutters go up to the general public as of 1.00pm at -

THE COOPERS ARMS, Flood Street,
Chelsea,

and we can enjoy a much cozier atmosphere plus all the many amenities offered by a very nice public house in one of the better, respectable, parts of town. For a change, too, you'll have a good solid AND hot pub meal around 5.30 plus coffee and sandwiches somewhere around 8.00 - with the bar available throughout and coffee also readily available at all times.

NOT FAR FROM THE REMBRANDT; the nearest tube station is SLOANE SQUARE (about 10 walking minutes) and the normal Saturday parking minus meters is healthy-looking. We'll have a fine big upstairs room for buying/selling or whatever and I feel this one-room lay-out allows a more intimate gathering. Sorry, no actual dancing area but that shouldn't stop you, and there's an excellent sound system.

LET ME KNOW AS SOON AS POSSIBLE, with a SAE PLEASE. Tickets are an ultra-reasonable £7.50p, inclusive - AND DON'T FORGET THE UNVEILING OF OUR FULL-PAGE 'VARIETY' MEMORIAL, plus a solid hope for that ANNIVERSARY ALBUM.

=====
All communications to :
JOHN MARSHALL, 39 Kings Road,
TEDDINGTON, Midd'x, TW11 0QD

LEEDS

The traditional annual event in Leeds will take place three weeks earlier on September 27th; and this will be the twenty-second consecutive year. The format will follow the well-established format that has made these Leeds events such a striking success over so many years.

If fuller details become available they will appear later on in this issue. The venue will, of course, be the well-appointed Mansion Hotel, Roundhay Park, Leeds.

Members desiring further information at this stage should write to :

MICHAEL CRAMPTON,
19 Carrholm Crescent,
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enclosing a stamped, addressed, envelope for reply.

For urgent planning enquiries, Michael's telephone number is Leeds (0532) 689556



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BING

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<u>PRINCIPAL CONTENTS:</u>	<u>PAGE</u>	<u>Page</u>
Editorially..	4	Books.. 29
What you feel about Bing: Karen		Trading Post 31
Wesley..	5	One who really knew 32
Entertainer of the Century!.. . . .	6	Wingy Manone talking 33
Leslie Gaylor..	9	NE off the mark! Phil Morgan .. . 34
Bing Snippets..	12	Letters.. 36
As Others See us: Ernest Sutkowski	15	A Sleepy Lagoon: Lionel Pairpoint 41
DisCrosby..	18	Thro' the years.. 43
Track Events (Records &c)..	23	KMH song listing 47

A grievous but essential - and in the final resort - inevitable part of
editing is the bringing of sombre news. Alas, there was no shortage in the
previous issue. And the news of deceased members given in the March issue
was quickly followed by this:

"I know you will be saddened to hear that my husband Harry (Nolan)
died early on Sunday morning, 12th April....he was taken ill just after
Christmas...tests and X-rays showed he had a bad ulcer which turned out
to be cancer of the stomach...Everything has happened so quickly I can
hardly believe it. Harry was just 65 and we were both so glad he took
early retirement at 60 and at least he had five years to do and enjoy
what we wanted, when we wanted.... I should like to continue as a
member.

(Mrs.) PAM NOLAN."

Harry Nolan, one of our keenest and friendliest of members. And known to
so many who will be so saddened at this news. We felt him as a personal
friend, such is the way of our fraternity; and so many did get to know
Harry for he made many contacts via the Circle and indeed entertained them
in his Bexhill home. We know, too, that Harry had a personal friend in
Gordon Rose, who was musical director for Bing's broadcasts at the end...
We note Pam's feelings about Harry's retirement and while offering our most
sincere condolences are thankful with her for those five years; 7 Saxon Rise
Bexhill-or-Sea, E. Sussex TN40 1TF an address known to so many..Harry called
his house - SPOKANE..



GREATEST ENTERTAINER OF THE CENTURY - a phrase often used to describe Bing and as you will see, it certainly crops up in this issue. Its an accolade worth having too in these days of a moronic vernacular pumped out so often about "stars", "super" stars and, no doubt top of the tree, "mega" star. Mind you, these adjectives are applied mainly to 'artists' with a talent so thin it is almost transparent! This was the description Bing applied to his own career!

Well, the end of the century is little more than a dozen years away and by any standards Bing was, and is, the GREATEST ENTERTAINER OF THE CENTURY. And its not just the assessment of those of us who may - unjustly! - be accused of tunnel-vision where Mr. Crosby is concerned!

There have been, perhaps are, other splendid artists - the name of Jolson comes to mind - and they have their fervent admirers. Rightly so. But by any yardstick, Bing is the supreme 'greatest'. Radio, records, films - well, others have shone in each of these spheres but few in all of them. Even those who, consciously or unconsciously, emulated Bing and in some cases unashamedly adopted his style. But he was the innovator superb. And there is no shortage of evidence, surely, to substantiate the claim.

As if the above wasn't enough, Bing earned the accolade from so many in the field of sport - golfing, of course, horse-racing, football (US style) fishing.....remember Cockermouth! Raconteur and narrator are other attributes which need no embellishing.....

And a splendid character of "unshakeable ethics", whose appeal was universal, never to one narrow age-group.



THE WAY YOU FEEL ABOUT BING

So very many
of you shared
my memories
of Bing Crosby,
writes our youngest staff
member Karen Wesley.
And among your fond
tributes was this song . . .



FOLLOWING my tribute to Bing last January, I received many letters from fellow fans of the "Old Groaner" and it has been a joy to share your happy memories.

First there was 80-year-old Mrs. K. Collins of Thame in Oxfordshire. A fan of Bing for many, many years, she offered to give me one of Bing's earliest recordings. In those days, Bing sang with Harry Barris and Al Rinker, this trio being better known as the Rhythm Boys. The record, which also features the great Paul Whiteman Orchestra, contains songs like *Louise* and *So The Bluebirds And The Blackbirds Got Together*. I was delighted to accept Mrs. Collins' kind offer and, needless to say, the disc now has pride of place in my collection.

Then there were those who wrote to tell me of chance encounters with Bing during the Second World War, during which Bing organized his Crosby Camp Tours and travelled over 50,000 miles entertaining troops throughout Europe. Mrs. S. Roberts of Newcastle was one of the lucky people who saw Bing perform during these years. She wrote to tell me she'd attended the opening of Stage Door Canteen in London while she was in the WRNS.

It was, in fact, Bing's stage appearances that thrilled his fans the most—especially those at the London Palladium, one of Bing's favourite venues.

One such fan was Mrs. F. Patterson from Sunderland who not only told me how much she'd loved his performance but also sent me a photograph she'd taken of her idol at the stage door.

Another fan with fond memories of Bing Crosby is Mr. Arthur Lane of Barnstaple in Devon. The news of Bing's death prompted him to sit down and compose the tender song, published here, as his own special tribute.

But it's not just we fans who miss Bing. The stars who've worked with him have also found he's left a gap that's hard to fill. Among them is Rosemary Clooney who co-starred with Bing in the film *White Christmas*. "I just couldn't believe it when I heard he'd died," she told me. "It seemed as if he would be with us for ever."

I'm sure all of us who feel this way about Bing will appreciate the sentiments in this poem, also written by Arthur Lane.

*When a voice is stilled
Then the air seems chilled
And the world seems to stop
for a while,
There is something gone
But the show goes on
You hide your tears with a
smile.*

KAREN WESLEY'S (as she then was) charming articles about Bing in 1977 led us into contact with her. She is now a mum of some year's standing.

Karen's articles did more too, because of our introduction to the young lady we subsequently had her Dad, Gordon, and her Uncle Bill, as keen and appreciative members.

The song referred to in Karen's article is reproduced elsewhere in this issue.

THE WAY OTHERS FELT ABOUT
BING FOLLOWS



Oddly, none of the fans mentioned in the article belong to the Circle! This is usually the case in articles on Bing where members of the public are involved. Lack of publicity, perhaps !

'The greatest entertainer of the century...'

Louis Benjamin

Managing director of Moss Empires. "HE WAS just a total professional, and so marvellous to work with. His 50 years experience of entertaining showed whenever he was onstage — the communication with his audience was always total. I think that the greatest tribute I can pay to Bing is that he was just as sincere a person off stage as on. I remember the first night of his last season at the London Palladium: As usual, there was a crowd of people backstage afterwards to greet the star of the show. Bing greeted everybody personally, which is something I have never seen before; everybody got to shake his hand and have a few moments with him.

"There was no edge to Bing Crosby, he was just a wonderful person. Unfortunately I was in the US for the latter part of his season, and I was unable to be present at his last night. That is something I shall always regret."

Alan Doll

Freelance radio broadcaster who interviewed Bing Crosby for Radio Two three days before he died.

"BING LAST recording sessions were for the BBC at Maida Vale on the Tuesday before his death. During the course of singing eight numbers with Gordon Rose and his orchestra, I chatted to him about general aspects of his career, but particularly about the songs that he was singing. He was doing numbers like Feels Good Feels Right, Summer Wind, Nevertheless (I'm In Love With You), As Time Goes By, and Once In A While.

"As a person, Bing Crosby was so gentle — he was always relaxed and charming, and during the BBC session there was never a moment when things became fraught. He was co-operation itself. He did the session dressed very casually and wearing that white floppy hat; afterwards he came into the box to listen to the playback. Crosby really

was in marvellous voice, and we did everything in one take. He simply ran down a song once during rehearsal, and then performed it before the mikes without any hitch.

"Like all the great performers, Bing seemed to sound even better with age. I don't think that the BBC could have asked for a better session — although it was to be his last ever performance, he just sounded so marvellous."

Geoff Milne

Decca producer.

"SADLY WE had been having talks with Bing about him recording another album for us, featuring the songs of Noel Coward. He had been performing some of Coward's numbers during his Palladium season, and he was keen to put them down on record. Decca had had quite close associations with Crosby in the last two or three years; we leased a couple of albums from him, including A Southern Memoir, and he recorded Feels Good, Feels Right while in London a couple of years ago. He also made a three-album box-set for Argo in which he recited the story of Tom Sawyer.

"Argo wanted to do something to commemorate the American Bicentennial celebrations, and it seemed a good idea to do Tom Sawyer — we all agreed that the only person who could relate the story was Bing Crosby. I approached him with the idea, and he thought just for a moment before saying he would love to do it. The recordings were done in two sessions, one lasting four hours and the other two and one-half hours. It was the first time that he had ever been involved with anything of that nature before.

"It was interesting to watch him in the studios. He was on his feet throughout the sessions. And he

'Like all performers, Bing seemed to sound even better with age... up to his last session'

didn't just read Tom Sawyer, he was actually acting the parts. His voice took on different tones and characters. He put a lot into it and I believe that it comes across in the records. The pity is that he would not allow any cameras into the studios, because it was one of those occasions which was really worth preserving.

"Bing was a marvellous man to work for, and there aren't too many people around who are like that. There were several very young sound engineers working on the Argo sessions and they were completely knocked out by him. They couldn't believe that he had so much control and command of the situation. Another good thing about him was that whenever anything went wrong, he blamed himself. It was never anyone else's fault, and that is what made him such a professional."

Chris Harding

Polydor A&R manager, and associate producer of the Seasons LP.

"HE HAD wanted to do the Seasons album for quite a long time — the basis of the LP was that the seasons of the year were the seasons of his life. When he did the photo session for the cover on October 11, it turned out to be the last time he would ever pose for official pictures. In fact, although I had only known Bing Crosby through this latter association with the album, I had the impression he was a shy man. We wanted him to do four lots of pictures for the cover, depicting him in the four seasons of the year, but he just said: 'Oh no, that would be too much'. He didn't like to over-expose himself to people.

"When the album was completed, Bing came to the Polydor offices to meet the staff and listen to the final product. He hadn't really bothered to hear any of the studio playbacks. Afterwards we took him to the door, and he said, 'I think I'll walk back.' We told him he couldn't do that as

he was staying in Eaton Square, and he would have to walk along Oxford Street and then go at least a couple of miles. He was insistent, however, that he would walk, saying that it was lovely weather. The last time Ken Barnes saw him, he was trotting off through the crowds in Oxford Street."

'When the history of the 20th Century is written, he will loom larger than anyone else'

Martin Davis

United Artists Records' managing director.

"ONE PARTICULAR incident I recall was in June 1976 — Bing had had a very gruelling day rehearsing at the Palladium, preparing for his opening the following evening. As he was about to leave, someone called out that the limousine was waiting for him. Bing replied: 'No I think I'll walk back to the hotel, I feel like some fresh air after being stuck in here all day — let Kathy (Crosby), and whoever else wants to, go back in the car. The stagedoor keeper warned him that there were a lot of fans waiting outside, but he said that he didn't mind. After signing several autographs, Bing told the crowd that he would have to set off back to the hotel, but if they wanted to walk with him and have a chat, this was quite welcome. It was an offer no one could refuse. It was a memorable sight seeing Bing set off down Great Marlborough Street, surrounded by a sea of fans and answering everyone's questions.

Bing Crosby was a very caring man — he was much aware of the problems other people went through, particularly with regard to the record company. When he visited the UA offices he was determined to walk round and meet everyone personally. He also had a habit of phoning people direct himself, without using a secretary, with the result that when he told people it was Bing Crosby speaking, they often replied: 'Oh yes, and I'm President Carter!'

He was a man of many anecdotes, many of which have died with him. I once told him that he ought to record or write them down but he said that nobody would be really interested. He could never accept that people were interested in him as a person. Bing even had his doubts about that first London Palladium season — until that sensational first night, he never realised just how much the public held him in their affections.

Pete Moore

Musical director for Crosby's United Artists albums.

"BING CROSBY was a great intuitive musician, he had a natural instinct for musical phrasing, and that was something that people quite often forgot. I recall three years ago we did some sessions with him and one of the songs was Heatwave, which has a very difficult verse to sing. The third time Bing sang it, he took the whole verse apart and then completely rephrased it. It worked better than the original phrasing! He could get to the essence of a musical problem and solve it very quickly.

"People didn't always remember that Bing could sing in a very jazz slanted way, but in his early singing days he performed with many of the jazz greats, and of course the Paul Whiteman orchestra. Whenever he was recording, it was possible to detect that jazz feeling in his singing. Bing Crosby was one of the greatest."

Gordon Rose

London Palladium musical director during Crosby's two seasons at the theatre.

"APART FROM the Palladium season, I was also Bing's md for his out-of-town dates in Preston, Manchester and Brighton. I also conducted the orchestra for his last ever singing sessions, when Radio

Two recorded him at their Maida Vale Studios. The last time I saw him he was with his family, extremely happy, and in very fine form. In fact he had been like that throughout the tour — he told me several times that he had enjoyed this visit more than any other previous ones.

"Everywhere we went, and throughout the Palladium season, Bing played to capacity audiences and every night he got a standing ovation. I've never seen that before throughout my own long career. It was a magnificent way to crown a career which had spanned more than

'When anything went wrong, he never blamed anyone but himself. That's what made him so professional'

50 years. After the show he would always tell a story or joke — in fact, some of them were quite unprintable! He also liked to talk a lot about his early days in the business.

"He was a tremendous person, a great guy and an attractive personality. For me he was the greatest entertainer of the century, and I can't believe even now that he has gone. As long as I can remember, there has always been Bing."

Jeff Hanlon

Derek Block Concert Promotion, which handled the singer's most recent tour.

"I WAS involved with the tour on a day-to-day basis, including the provincial dates. He was, of course, a legend and had a very special brand of magic. Whatever music you were into, and whatever your age may have been, when Bing

Crosby was on stage you were aware that something very special was happening. Throughout it all though, he remained very humble in a lot of ways, and he never expected the welcome he was given at all the concerts.

"Bing never took it for granted that he was going to walk on stage to a standing ovation. He always worked so hard because he was determined that no one in the

audience would be disappointed. Everyone involved with the tour thought the world of Bing Crosby, and from our point of view it was a pleasure and an honour to present him in England. Both he and we would have liked to have done a lot more together if the situation had permitted — there had been talks of him returning to Britain, and doing a lot more things."

Ken Barnes

Producer of Crosby's last album, Seasons.

"I WORKED with Bing on several of his most recent albums for United Artists, including At My Time Of Life and That's What Life Is All About, but the feeling of everyone who worked with him on the Seasons LP for Polydor was that it was his finest LP in the later period of his recording career. It was certainly the best that he had recorded in London. The marvellous thing for everyone was that working with Bing Crosby in the studios was like working with a man in his forties rather than his seventies.

"Peter Moore, who did a lot of Bing's musical arrangements on record, Chris Harding of Polydor and myself had planned to go to California the week after Bing's death, to talk to him about an album that had been proposed which teamed up Bing and Bob Hope. It was a project everyone had been trying to get off the ground for two years, and it was one that Crosby himself had great personal enthusiasm for. In fact, Bing Crosby during the last 20 years had never signed an exclusive recording contract with any one record company, but he actually reached the point where he agreed to sign a deal with Polydor for six albums. We had lots of ideas for him — apart from the teaming of Crosby and Hope, there were also plans for a jazz album and other project.

"He completed Seasons just two weeks before his death and although it may now seem easy to say it, he really was singing like a man inspired. If he had to go out leaving an album to be remembered by, I don't believe that he could have wished for a finer one. From what Polydor tell me, the LP has already been sold to every country where the company has dealings, including the US. Like many other artists of his nature, Bing hadn't fared too well in his home country in recent years, so far as record sales are concerned, so it is all the more gratifying that the Americans have shown such interest in the LP.

"When Pete Moore and myself started to work with Bing Crosby,

we decided to put him into a fairly contemporary framework, so that he didn't look ridiculous but it did look as though he was working in the Seventies. As an artist, he was too good for old fashioned ideas. Bing Crosby virtually invented the



ONE OF the last recording sessions in London, Crosby is flanked by producer Ken Barnes (left) and md Peter Moore.

grammar of pop music and when we reach the end of the century, and the history of twentieth century popular music is written, I believe he will loom larger than anyone else in the overall view, both in commercial terms and as an innovator. After all, according to his royalty reports, he sold something like 400 million records, and *White Christmas* is said to account for 160 million. That takes him way beyond the Beatles, Presley or Sinatra.

"As a person, there was no one better than Bing. He had unshakable ethics, and I doubt if there were many more considerate artists around. He used to send recorded messages on cassettes to his fan-club meetings and often wrote personally to fans. I myself had quite a long-standing two-way correspondence with him.

"The last time I saw Bing Crosby was three days before he died, when we did the photographs for the *Seasons* album cover. He was so alive and well. That is why it was all the more greater a shock when the sad news of his death came through."



BING DURING a visit to the Decca Records offices in London a couple of years ago.

LESLIE

FROM

THE ISLE OF WIGHT!



our good friend LESLIE GAYLOR, of course !

So, the quarter has rolled away again - quickly, no doubt, for the Editor but clearly not for the majority of members! I can tell from the amount of mail I get just how enthusiastic they are to get their hands on a new issue of BING. And like them, I found the March issue as interesting as ever. So its thanks to Editor Reg and all those who contributed to what I thought was a particularly fine issue.

So many points were raised and discussed, all generating new lines of thought and interest. Regarding the mention of the Pelican album, which contains the undoubtedly historic medleys, SOUTHERN and that from SOFT LIGHTS AND SWEET MUSIC. I managed to get hold of a couple of copies at the time and I recall that eminent collector, the late BOB ROBERTS, declaring that this album was only on the market for a very, very short time. Indeed, the album was very precipitately withdrawn. Obviously someone with a legal 'clout' had a say in this, forcing the distributor to call in outstanding stocks. Allowing for the historic importance of the two medleys mentioned, for me the high spot of this album, or another high spot, was the inclusion of the very good quality alternate 'take' of I'M HUMMIN', I'M WHISTLIN', I'M SINGING, recorded in 1934 and never before issued elsewhere.

As a point of interest, one of my copies of this Pelican album is autographed by Bing - this he did on a visit here, a year or so after the album was taken off the market. Its certain that while Bing, in my certain recollection, showed an interest in the album, he had nothing at all to do with its withdrawal. As was stated, there was a belief for many years that

Bing himself had insisted on the withdrawal of the original 78rpm record, alleged to consist of only one hundred copies. When this was put to Bing many years later he more or less said it was nonsense - he had never requested, leave alone ordered, the stopping of any issue of his recordings.

As I've often intimated, I often get surprised with visitors dropping in on me to chat and see my Crosby mementoes and memorabilia. In mid-April I had the very real pleasure of meeting ERNEST SUTKOWSKI and his wife, JEANNE, here on the island.

They live in the Saddle River area of New Jersey and came to Britain on a 10-day visit. I thoroughly enjoyed their company and talking of our joint interest - Bing, of course! Another point of common interest is that within a short time we felt we had known one another for years; I certainly gathered the impression that Ernest is one of our most enthusiastic members.

Typical of the generosity for which our American friends are noteworthy, I ended up with the compact-discs of BIX 'N BING and BING CROSBY SINGS AGAIN, plus a painting of Mr. C. on a canvas base - and a truly fine likeness, too.

It was particularly pleasing for me Ernest and Jeanne got to meet Pete Moore and Ken Barnes at Claridges Hotel in London where they all had dinner following a request I made to Ken. It was a happy and interesting occasion for them.

I WAS AMUSED TO LEARN FROM ERNEST THAT HIS ELEVEN-YEAR-OLD DAUGHTER PROVED TO BE THE ONLY ONE IN HER CLASS AT SCHOOL WHO HAD EVER HEARD OF BING CROSBY.

Which may be illuminating as far as American youth is concerned. I think it fair to say most 11 year-olds here know of Bing despite the intense pressure of the 'pop' industry. I use the word 'industry' advisedly; and young children are the prime target to keeping this Frankenstein of an industry making its millions.

TEN YEARS ON

Letters I've been receiving so far this year show an acute awareness of the fact that October 14 will be the tenth anniversary of Bing's lamented passing. Most have visions of 1987 being an exceptional year for us. Well, I'm happy to share this view with the knowledge of John Marshall's great efforts in Crosbyana. There is his forthcoming MCA album to be followed hopefully by others. And there is much talk of boxed-sets of digital material becoming available. Members know now that Ken Barnes is the sole owner of 73 Bing-Buddy Cole tracks.

Ken, I learn, has had information that an advertising agency in the USA has signed an agreement with MCA records to promote a Bing release of recordings to tie in with the 10th anniversary of Bing's demise. This too is music to my ears. Not only does it indicate that there is some Crosby interest in the States but also that any releases may find their way here.

Then, of course, there are the social events specially planned for this year - details of two of them appear, I understand, in this issue. All this is making 1987 an important year for Crosbyana.

THE CHRONOLOGICAL SERIES:

I recall that in the last issue of BING a member stating that he hoped the Chronological Bing Crosby series of albums, produced by John McNicholas for JONZO RECORDS would be continuing. The majority of members back this view.

Yet, as is inevitable perhaps, I've also had differing views. The startling technical developments like Compact Discs and digital recording aside, I've received other views, as its almost unnatural for everyone to think precisely alike - even tho' they agree on main principles!

Many note the time factor involved and the advancing years seemingly passing by at breakneck pace and its effect on members' ages - particularly, of course, those no longer as young as they were! A number of letters, for example, express the view that it might have been ideal to have started the series from Bing's 1931 period, since this year marked the era of Bing's better-known voice and so dramatically indicated the fantastic career that was in prospect. The suggestion is that to have started then would have brought Bing's better-identified recordings that much sooner.

Whether or not the Whiteman period tracks should have been left aside I'll leave others to judge. I'm merely giving the substance of views that have been conveyed to me. It might be said, however, that a man's inspiration of the series, i.e. THE CHRONOLOGICAL BING CROSBY, has to be respected and admired. If the series had started from 1931 I suppose it might still have merited the Chronological label but in its truest sense it means from the start to the finish, I imagine. But, make up your own minds! The years, alas, are rushing by!

RETAILING RECORDS TODAY.

Some while back I heard on a local radio station - BBC Solent - the proprietor of a local record shop, a big well-known shop - talking of the record industry in general and he forecast a period of five years when the long-playing record album would gradually be phased out in

in favour of the compact-disc.

My good friend, JUSTICE FRANCIS SMITH of New York City has recently sent me a most interesting article which appeared in THE NEW YORK TIMES of April 25 last. This tells the story of the enterprise of one Russell Solomon who pioneered the creation of the famous record stores known in the USA as TOWER RECORDS.

In the interview, Mr. Solomon also predicts that the CD will eventually render extinct the LP record, adding that the wheels were already well in motion. He stated, as indicating changing conditions, that his shops used to stock 10 copies of a record as it appeared but now they stock only three.

Now the question of the Japanese digital player has reared its technological head!

Early in May I had a word with the lady who is in charge of the large record department of Boots, the Chemist here on the Isle of Wight. She revealed that their sales of compact-discs were about equal to their combined sales of singles, albums and cassettes. This is a startling enough statement at this comparatively early stage.

THE FINANCIAL ANGLE

Since so many people have told me that they don't have the finances to acquire a CD-player I perforce think to myself that it is obvious many have done so! It will no doubt follow a similar course as to other developments. When the industry makes up its mind the consumer more or less has to follow suit. One has only to consider the change from 78s to micro-groove, the progression from mono to stereo and other changes. It does seem this time, though, that other factors - the Japanese! - may intervene.

(Editor: More on the CD situation appears in TRACK EVENTS in this issue).

THAT OTHER DEVELOPMENT

Whilst on a visit to the States of

recent times Ken Barnes picked up two leaflets since passed on to me. They concern that other technological development - film lazer discs. One is dated January 1986, the other December of the same year. The earlier is issued by the Pioneer Video Group, and the latter by LDC America, Pioneer Group.

The leaflets are listings of film lazer discs and I note three of Bing's films featured in this medium, HOLIDAY INN, GOING MY WAY, and WHITE CHRISTMAS - the last-named being in stereo-sound, it proclaims.

This is a medium which doesn't seem to have found much favour or success over here. Once again, a special player is needed to translate the discs into music/pictures. In fact, it seems only pop discs have so far been seen here; and they seem to have passed into obscurity.

Since writing all the above I have received another communication from Justice Smith, being a wonderfully compiled points of view from the American "Newsday" publication, SIGHT & SOUND section relating to compact-discs and the long-play albums. Audiophiles, it appears, will be putting up a powerful fight to retain their faithful turntables, so let's hope we will be able to purchase more Bing material on the 'long-players' as well as on Compact Discs - and hopefully, at prices to suit our pockets!

On Tuesday May 12 on Gloria Hunniford's BBC Radio 2 programme I noted the glee of the lady listener who won £50s worth of Premium Bonds for naming correctly the song of Bing's of which only the verse was played. She was able to identify the song YES SIR, THAT'S MY BABY!

Editor: Bearing in mind that record companies continue to rely on the pressure-projected 'Top Ten' its not



easy to understand the Boots' lady's assertion re. the sale of compact discs being equal to sales of singles, albums and cassettes! Perhaps she meant the cash turnover which, in view of the price of CDs, might conceivably be as the lady claimed. However, as we said, more on the CD situation later.

But regarding the US Tower Record Shops stocking only three copies of a record instead of the ten hitherto, it does indicate a profound change in record marketing practice. There was a time when you could go into a shop even years after a record was issued, and if it wasn't in stock, it could be quickly obtained. These days when you see a record you had better snap it up smartly! Any delay meets with the reply, if you try and order it specially, "Sorry - its been deleted!"

It is a fact that some of Bing's early 30s big records were still in the catalogue and still order-able in the early 50s. Up to the time, in fact, that the LP came along! Twenty years in the catalogue !

BING SNIPPETS



I've changed this heading from BING ON THE BOX; the truth is, of course, that Bing films on TV have been conspicuous by their absence over the past quarter. To compensate to an extent Bing recordings have been heard regularly and continue to be part of the 'better-listening' scene. Tracks from the Radio Years series have been particularly prominent. And, of course, Bing was well in evidence around May 2nd both on national and local radio networks.

On that day, too, Bing was featured in ITV's BIRTHDAY series; unfortunately the presenter making the 'tribute' was Benny Green who alas is not one of our favourite TV/radio characters. He seems to exude an air of all-knowing omniscience which regrettably is almost instantly dispelled. It was during his resume of Bing's status and career when referring to Bing's ears he said Bing himself had referred to them "as making him look like a ferret in a hurricane". Nothing of the kind; Bing never made that comment. What he did say was his ears had been described as "wingy" and that he looked like a taxi with both doors opened! When he had them glued back he reckoned he resembled a whippet in full flight. Bing made his stand against having them glued back during the filming of SHE LOVES ME NOT.

The snippet in the remarkable programme to commemorate the 90th birthday of the astonishing George Burns was much more acceptable! The presenter referred to a "youthful-looking Bing Crosby"; we saw Bing and George, the latter saying "Ah Bing, I wish I could say so many nice things about you as you have just said about me." To which Bing replied: "You could - if you were as big a liar as me!"

Bing's voice was frequently heard as incidental to other programmes - STRAIGHT DOWN THE MIDDLE during a Sports' Quiz. On another occasion, ACCEN-CHU-ATE THE POSITIVE in a zoological programme ! He was also featured in other quiz shows, not singing but questions relating to his career. Still a natural part of the scene, in other words.

(Cont.....)

Mention of TV leads us to offer some comment on Crosby films on that medium. We get scores of letters, grumbling "Why don't they show EMPEROR WALTZ - MISSISSIPPI - COLLEGE HUMOR" and many other films. We've said this before but feel it necessary to reiterate. Bing - and for that matter - other films are in a totally different category from gramophone records. Neither BBC or ITV can just pull them off the shelf and screen them at their whim! Parcels of films are leased from the film companies in most cases. There is a hard and fast contract as to how many times they may be shown - and a date when this license expires and the films have to be returned. And the film companies attitude is often governed by their view of what commercial value remains in their films before they start leasing them out to TV companies.

Records, to repeat, are entirely different in that radio stations can acquire and have at hand vast record libraries. Indeed, local BBC stations have access to the BBC's vast record library at Broadcasting House in London.

THIS IS NOT INTENDED TO DISCOURAGE THOSE MEMBERS WHO WRITE TO BBC/ITV asking for Crosby films to be shown. Far from it as their letters may well help to shape the attitudes when negotiations are in hand for new parcels of films. But it is to explain why they will often receive a reply: "We have no plans to screen such films at the moment."

BBC TV 2 showed what was called a "Classic Cartoon" on the evening of May 22nd, entitled CROSBY, COLUMBO & VALLEE. All cartoon animal characters - pre-dating Disney by a few years! - and voices were heard at different times by dily imitating Bing, Russ and Rudy. The date of the making of the cartoon might be gauged from the song "Bing" was heard singing - MANY HAPPY RETURNS OF THE DAY, 1931. The cartoon probably dated therefore from 1932/33.

A magazine interview of May 1966 has been brought to our notice - with BUDDY BREGMAN, who arranged and directed for Bing's album BING SINGS WHILE BREGMAN SWINGS. This is an album that has come in for much criticism not least from your Editor on account of the harsh, brash, arrangements which gave the impression the band was trying to outdo Bing. We hasten to add that the album (issued under different names subsequently) has its adherents! In this interview Bregman said:

"Once in a while I hear some of the arrangements I did at that time, maybe the car-radio, and I shudder. Even the BING SINGS one. Because I'd like to re-do it - I don't write at all like that now..."

"So," says FRANK WILGAUS (Gleethorpes) who brought the interview to our attention, we are not alone in our opinion of those arrangements. Pity too, because I thought Bing sang well on that album, with good songs. But the constant 'brain bash' of the brass is a real turn-off."

What is it said about the sinner that repenteth? Pity the album can't be done again - with muted brass and arrangements that complement instead of fighting Bing! All right - if you LIKE the album, forgive us this indulgence!

(Cont....

The scurrilous attempts at character-assassination of deceased personalities continue. Seems the astonishing legal situation is that you cannot libel or slander a dead person! However, there has been a book about the beautiful PRINCESS GRACE KELLY and we cannot do better than reproduce a typical view expressed in a national newspaper. It contains comments we don't particularly like in BING but as Mr. C. himself has been subjected to this modern 'cult' of defaming the departed, we use it as it stands:

"GRACE SHOULD REST IN PEACE:

When I was a little sprout I idolised the beautiful Grace Kelly, I thrilled to her fairy-tale romance with Prince Rainier of Monaco. And I shed a tear over her tragic death.

NOW James Spada rushes out a book, GRACE - THE SECRET LIVES OF A PRINCESS, claiming she was a promiscuous slag who slept with anyone who could further her career.

He lists as her alleged conquests BING CROSBY, WILLIAM HOLDEN, RAY MILLAND and DAVID NIVEN.

One thing immediately strikes me - all these men are dead. So is she. Its very easy to libel people who cannot sue from the grave. I hate it.

I think there should be a law allowing families of the dead to sue money-grabbing leeches who besmirch reputations."

Bearing in mind that daughters (Joan Crawford's) and a son (Gary) were coerced (presumably) into such action, we can only say a fervent Hear! Hear! If such allegations are true, what is the point in demeaning the dead? If they are NOT true the motives are unspeakably evil.

Then there was the review of a TV programme - BRUCE SPRINGSTEEN - GLORY DAYS (BBC 2).

"Maybe this was designed for the purblind such as I, since it explained what the singer was about. He is a sort of American balladeer, a man who tells stories as he entertains, some in the picaresque or even shaggy-dog tradition, about a man who goes on a long journey and meets a bear (among other adventures).

"He is also a fine figure of a man, with grand big muscles. He talked quite sweetly and simply about the fears and isolation he feels because of his fame; indeed, like many a hunky American, he seems just an ordinary nice Mid-Western boy at heart.

"One could see that the music was powerful. With application, one could get to like it, I expect. But it could never replace Bing Crosby, could it?"

Which reminds us that we once heard this chap described as "the greatest communicator ever". Note, communicator, not singer. So we took an early opportunity to listen to him.

Communicator? Couldn't understand a word he sang - said, or growled.

"ON BEHALF OF THE VISITING.....sang Bing - and Johnny Mercer !

AS OTHERS SEE US

LESLIE GAYLOR has referred to the enjoyable visit he had from our American enthusiast and we're delighted to have the personal story of his visit to Britain of:

ERNEST H. SUTKOWSKI

My wife Jeanne, our daughters Jennifer, Nancy and Karen, and her husband Dale Smith and I landed at Heathrow Airport via British Airways around 9.30 pm on Wednesday, April 15 and arrived at our hotel in London about an hour later. The food and service on the plane was excellent and our greeting at the hotel was a fine experience with typical, courteous British treatment. In fact our entire stay was especially noteworthy for the manner in which we were treated everywhere: Lovely!

There really is little point in boring you possibly with the details of our tourist activities, involving Windsor Castle, Churchill's birth-place, Big Ben, the Tower of London, the changing of the Guard, Harrods and other stores (although I managed to get away from most of the shopping, except from the financial angle). We also enjoyed some fine meals at the Savoy, Bentley's, the Red Lion, the Bear Inn, Santini's; a small, very nice pub. on the Isle of Wight - I much enjoyed the bitters; a certain trattoria, Scott's, for good fish, and others, all of which I recommend.

We managed to see the new stage production of HIGH SOCIETY in the West End. It is a nice production with all of the movie's songs plus some other Cole Porter tunes. The souvenir brochure states:

"Richard Eyre, who directed and adapted this world stage premiere of 'High Society' explains how the production evolved.... for the expediency of casting Bing Crosby and Frank Sinatra much of Philip Barry's play had been carelessly thrown away. Instead of being a musical version of 'The Philadelphia Story' - perhaps the most witty and astringent of American light comedies - it had become a bland, though charming, star-tailored con-

fection redeemed by the presence of Grace Kelly and Louis Armstrong, and, above all, by the music and lyrics of Cole Porter.... I went for actors who could sing a bit, rather than singers who could act a bit, and I have not regretted that decision."

Had I not subsequently read this brochure (which cost two pounds) I very well may have said that although extremely difficult to do a part that Bing 'owned' as far as I'm concerned, the stage actor played it charmingly. However, I believe Mr. Eyre may need counselling; it seems inane to refer to giant performers such as Bing Crosby and Frank Sinatra, both Academy Award winners for acting, as "singers who could act a bit."

Perhaps it is that they are such outstanding singers that their acting ability is slighted in some quarters. Perhaps, also, because neither Bing nor Frank really bothered to try the 'legitimate theatre' that he is showing some professional bias. I hope you will excuse this layman for using this forum to express his strong disagreement with Mr. Richard Eyre.

Our children, ages 11 to 26, went to see 'Starlight Express' and all expressed that it was interesting - but too loud.

(Cont. over

MEETING LESLIE



he highlight of our trip was a visit with LESLIE GAYLOR on the Isle of Wight. Jeanne and I were looking forward to meeting Leslie and seeing his Bing Room for quite some time and were pleased to receive and accept his kind invitation. We taxied over to Waterloo Station, took a pleasant train ride to Portsmouth, the catamaran to the Isle, where we were met by the inimitable Mr. Gaylor, and a double-decker bus ride to Leslie's home.

After the bus trip we walked to a local record shop where I was able to purchase Bing's WHITE CHRISTMAS compact-disc. It is amazing how difficult it can be here in the States to acquire certain recordings! Perchance I forget to mention, the weather was beautiful on this day and quite nice during eight out of our ten days; and the other two were acceptable. As most of you will know, we were blessed with some of the best weather in England's history. Thanks, Bing!

We enjoyed about seven to eight hours with Leslie in the Bing Room (we lunched for about an hour and had tea later) and as any Bing fan can attest, there just was not enough time, it passed so quickly. Leslie's personal correspondence with Bing and his office staff and others, his outstanding collection of photographs, books, artifacts, clippings of articles, special records in a setting of much Bing music on an excellent sound system (he really has an unusually good, musical ear) was a very rare experience for us and would be for anyone, not just the avid Crosbyphile. Yes, I heard some Bing tunes for the first time and Leslie was all too gracious in providing me with cassettes of same. That is one of the reasons why I am looking forward to the new tracks from Ken Barnes with Pete Moore orchestrating. There is a feeling of excitement about something that keeps Bing alive and his voice prominent. Regardless of how one may feel about adding to originals, radio stations do play many of the SONGS OF A LIFETIME

recordings, at least here in the US. Although these songs in most instances are not normally associated with Bing, his voice is regularly heard over WNEW-AM, New York City, which is Metromedia's flagship station. Please excuse the editorializing.

Leslie and I exchanged a few stories; most of the time, however, Jeanne and I raptly listened to the interesting Bing stories in which he was a main part, although, I must add, presented most humbly. I was pleased to learn that Leslie was instrumental in getting Alan Dell to play on BBC-2 three songs from BING SINGS AGAIN (Compact-disc) - THE OL' SPRING FEVER, SMARTY, and WHAT'S NEW? prior to the release of the CD in the UK.

PLEASURE OF THEIR COMPANY

I have wanted to meet Ken Barnes and Pete Moore also for quite a long time. Well, you might guess that Leslie Gaylor was able to pull that off too! We enjoyed a lovely evening together, and I reserved the divan in the Hotel Lounge in which Bing once relaxed during his last trip to London, to add to the special atmosphere. May I say that you should be very proud of these gentlemen, not only for their association with Bing, but for their professionalism, musicianship, and just for the ease in which to be in their company. Jeanne and I really enjoyed the "pleasure of their company."

There were so many interesting stories, all of which you probably have heard or read about. I especially liked the one about Bing singing the full song to a recording studio page's "mum" over the phone although on his way to a meeting and with not enough time to listen to the entire playback of the 'take' he had just recorded (I believe it was AUTUMN IN NEW YORK; the meeting turned out to be a link's date which made it even more imperative to allow sufficient time). On his way out as the playback was in progress, Bing authoritatively asked a page what he was doing holding up

to a speaker. The page explained it was his mother listening on the receiver end as she was an ardent fan of Bing; Mr. C. said, "Give me that phone" and sang the entire song to the page's mum and ended up with a statement such as "Hope that was okay, Mum," - and hung up. That story tells much about Bing, doesn't it?

As you might assume, Jeanne and I had a marvellous time with Ken, Pete and Leslie and immensely enjoyed our entire trip to England. May be we can encourage a few more tourists to see the great country of England.

As a footnote, all of the ladies in our family got off to a good start during our first day at lunch at San Lorenzo's; HRH PRINCESS DIANA WAS SEATED A FEW TABLES AWAY !

Editor: We were delighted to get Ernest's own story and to know how much he enjoyed his trip here. They certainly crowded in a lot. We have had the pleasure of many of the US enthusiasts here - Ken Twiss, Mike Ferruzza, Bob Lundberg among them. Needless to say, they're always most welcome.

The Sutkowskis did enjoy 'historic' weather - 70° in mid-April is very, very, unusual! Alas, no sooner had they gone than the weather made true April Fools of us; the temperature rapidly descended to near freezing, with icy winds direct from Siberia! In fact, it made mid-winter seem warm!

Ernest's keen appreciation of Ken Barnes and Pete Moore is well-merited. They have shewn incredible enterprise and astonishing technical and musical skill in what they have done with Bing's 1950 radio songs. As an illustration of that - perhaps JST or Buddy Cole, if they had survived might, but has any other US impresario or musical director given the remotest thought to such an exercise such as Messrs Barnes and Moore have achieved? And their future efforts, based on digital transfers, seem likely to

As Leslie Gaylor has indicated, Ernest Sutkowski lives in New Jersey - 20 Baldwin Rd., Saddle River, NH 07458, U.S.A.

Members will recall reading of the astonishing exploits of the lady who is certainly among our more senior members - in fact, she doesn't mind us knowing she is well into her 80's. We mean, of course, dear friend ENA HOOLEY of Winchester.

Ena was the lady who, taking advantage of a Crosby social visit to Gateshead spent a day in a cold, gale-swept NE, searching out Hadrians Wall.

On a subsequent occasion Ena flew up and down the Splent....

Now, after a couple of operations in a relentless fight against arthritis we get a lengthy letter from the dear lady telling us of a 10-day holiday - in Iceland and Greenland!

It involved an air-liner, light planes, helicopters - and dog-sledges! And if Ena hadn't gone into such authentic detail we'd have concluded she was pulling our leg - detail like having chains fitted to her Wellies so she could walk uphill! And an extra long nail in her walking stick to lend further assistance.

She was overwhelmed with Greenland - eternally clear blue sky, everywhere (indoors and out) spotless and the Greenlanders unbelievably friendly and generous. And Ena doesn't go as an 'innocent abroad'. She told us:

"The Greenland map fascinates me. I had a book from the library before I went and learned all about the explorers (mostly Danish - Greenland comes under Denmark). They crossed the ice-pack from coast to coast, bitterly cold, close to the Pole. On the West Coast they have high-rise flats, and the women work in the prawn factory. Did I have my share of prawns! We went for a picnic using the dog-sledges - nine huskies pulling each sledge.....".....Help !

ABOUT RECORDS...on reflection !

DISCROSBY

Reflecting on one of Bing's lesser-known recordings, THE FOUR WINDS AND THE SEVEN SEAS in the previous issue we remarked that Bing sang this - and other songs - with piano accompaniment only by Carmen Cavallero. A large number of members lost no time in putting us right! There is drums and bass accompaniment to Cavallero's tasteful piano. How we could be so crass has no real explanation - perhaps we only listened to Bing and Carmen? At any rate, by a remarkable coincidence, three members were adamant enough to put their nationality on the line ! They said that if there wasn't rhythm accompaniment on these Bing-Cavallero records they were Dutchmen! Well, Holland's loss must be our gain for their citizenship is, of course, quite secure.

We knew, too, that this record about the elements and the oceans HAS appeared on LP; on a boxed-set from Readers' Digest we believe. It was a surprise inclusion on Hits of the 40's, or something like that. We remember being intrigued at this appearance and much as we wanted to hear the record again in good condition, we had to rationalise. It would have cost around £16 for this one track, because we had all the 40's hits we wanted that were on this set.

We have now got this track in good condition, thanks to the kindness of Arnold Baker (Bangor)....but we had much mail about it also, indicating that we were right to describe it as one of Bing's lesser-known recordings. Which is a pity for it is a very good recording with plenty of deep Crosby tones. And as always, Bing gave it the right treatment. It is a melancholy song about lost love and the consequent itinerant habits of the loser.

"You ask where I live? Here's the address I give...
The four winds and the seven seas....

"A train came to town, and a stranger stepped down,
A'smiling so my love could see.
She answered his smile, then after a while,
The only stranger there was me...."

Its a lyric that tells a complete story and one wonders whether or not it was penned as a personal experience. An interesting speculation for another development in connection with our mention of this record came from Justice Francis Smith of New York. A startling development, too, for Frank wrote: "Its certainly a small, small, world! Yesterday (April 15) I was invited to lunch with a dear friend of mine, CLIFF STEWARD, a famous musician who had a band known as 'San Francisco Boys'. Upon arriving at the restaurant I was pleasantly surprised to see that Cliff had brought along another famous musician, DON RODNEY. Don played with the Guy Lombardo orchestra for many years and was famous for his recording of THE THIRD MAN theme. During the luncheon, Don asked me if I was familiar

with a song entitled THE FOUR WINDS AND THE SEVEN SEAS. Having just read the March issue of BING I was thoroughly familiar not only with the song, but part of the historical background. After I told him about the article he then told me that he was the one who composed it! This morning I sent him a photostatic copy of that article from BING, with the one concerning the Pelican LP SOFT LIGHTS AND SWEET MUSIC."

A remarkable turn of events indeed; while we didn't for one moment doubt the veracity of Frank's statement reference to a directory of light music confirms that this song was composed by Don Rodney and Hal David, with Bregman, Vocco & Conn Ltd., as the publishers. The song came out in 1949 and in addition to Bing's, the recording by Mel Torme was quite prominent. Anyway, we love the song and Bing's recording of it and hope it may yet turn up more accessibly on LP.

In the previous issue we also referred to the enigma of the relations between Bing and Cole Porter. While not pursuing that subject a surprising element taking place just now is in regard to one of Porter's most famous songs, BEGIN THE BEGUINE which Bing did, of course, record though we tend to agree with the song's writer that it wasn't one of his better efforts. Putting that aside, Julio Inglesia, the Spanish singer who has made something of a name this past couple of years had a measure of success with a recording of BEGIN THE BEGUINE.

But the oddest thing was - and is - that he recorded this song completely omitting the middle 16 bars! Granted BEGIN THE BEGUINE is an unusually constructed song and does not follow the pattern usually adopted - in those days, at any rate, of 8 bars, 8 bars, bridging 8, then final eight bars. And now there is an otherwise really beautiful album (or compact disc) by an incredibly gifted young guitarist, Nicolas de Angelis. It is an album of Latin American music which includes BEGIN THE BEGUINE - and he does precisely the same thing as the singer!

How can this come about, one wonders? Its a sure thing that Cole Porter wouldn't have allowed it. As we know he was very particular about how his compositions were played and wouldn't have agreed to any of them being truncated in this way. Perhaps his heirs, the Porter estate, are more accommodating, for in any case, the royalties wouldn't be affected. But to anyone who knows BEGIN THE BEGUINE and greatly enjoys its performance, it is most aggravating. We are reminded of the prominent singer who recorded the verse of STARDUST - but not the chorus! Too difficult for him, no doubt....

If there is a song affording interesting comparisons it must be the two versions Bing made of I KISS YOU HAND, MADAME, surely? Bing first recorded this very melodious song on 24th May, 1929. This was when he was still with Whiteman but slowly but surely venturing into the solo sphere. In passing, another solo record in 1929 was of a song no self-respecting singer would care to sing today thanks to the way a happy, carefree, word



has been grievously misused in these 'modern' times - GAY LOVE, which Bing recorded on 27th September of 1929. It has, of course, no connection whatever with the interpretation that would be placed on it - in certain quarters - today.

In 1929 Bing sang I KISS YOUR HAND, MADAME, with merely a trio of skilled players - Roy Bargy, piano, Eddie Lang, guitar, and Matty Malneck, violin. And it was in this early period that Bing was taking most opportunities to include the verse of the song. And this version offers the young, vibrant, almost eager, voice of the 26-year-old Bing. A prized recording. This song originated in Germany (ICH KUSST IHR HAND, MADAME) and was a 'hit' of 1929. It has four writers - Fritz Rotter, Ralph Erwin, Sam Lewis & Joe Young) and it can be imagined that first-named was the true inspiration!

The second version came with the film THE EMPEROR WALTZ; the 1947 recording by Bing is a beautiful, lush, version with the splendid orchestra of Victor Young, sounding like a forerunner of the Mantovani sound! Here, of course, there is no verse and indeed, just the single, comparatively brief, chorus by Bing. And of course, it appears on the new compact disc. Two startlingly different versions of the same song, each with its own special appeal, however.

What a different situation it was for Bing in 1947! More than a quarter of a century of international stardom behind him; no longer the eager young-man-about-town happy to be singing anywhere and finding life a bit of a lark. KING OF JAZZ, Mack Sennett, THE BIG BROADCAST OF 1932.... up to 1947, the mature balladeer (and still supreme jazzman!), with a host of successful films under his belt, complete master of radio (he'd just finished the epic 10 year Kraft Music Hall series), largest ever record-selling artist; already WHITE CHRISTMAS five years old and a perennial multi-million selling record.

Not to mention the Second World War which further established his unassailable position in the world of entertainment. The boy from back home....making life easier for everyone in desperate days. Three years before 1947 he had, forsooth, won an Oscar - an Academy Award for acting from the singer "who could act a bit"!

A different scene indeed. And perhaps the most astonishing feature of all was that then, in 1947, he was just about half-way through his peerless career!

We broke off rather sharply on TRACK EVENTS a few pages back, mainly because we felt fairly certain we would be returning to them ere this issue was concluded. We might have pointed out that the new reissue of the Mack Sennett songs on the METEOR label has a large black-and-white picture of Bing (MAN ON FIRE film style) against a pale pink background, and just the words in black, BING CROSBY - WHERE THE BLUE OF THE NIGHT. We gave the address of this firm, which calls itself "the leading independent" in case you cannot obtain this record locally. And on reflect-



ion, we might emphasise that those that missed the BIOGRAPH album of 1977 should certainly get the METEOR. It is a second chance to acquire some of the finest Crosby singing ever. It would be of interest to know how younger members feel on hearing Bing singing these film 'short' songs.



To those of us who remember those days, listening to them never palls. In fact, to listen to them is an incredibly moving experience. They are so redolent of the days that that long ago charisma is instantly re-created. We are never tired of saying what a true miracle these Mack Sennett soundtracks have proved to be; that enterprising man (altho' he probably didn't know just how enterprising he was!) who had the inspiration to fill in a gap for Bing with these brief comedy films in mid-1931 did a priceless service to Crosbyana

No doubt Mack Sennett, already famous for his comedies with the Keystone Cop 'shorts' did handsomely out of his inspiration for tho' the films were shot in truly economic conditions he didn't release them until 1932-1933. By then Bing had - as we've remarked elsewhere and no doubt will continue to do so! - become a major star on account of THE BIG BROADCAST OF 1932. Thus he no doubt commanded a much higher price for what he originally considered humble efforts.

A priceless service to Crosbyana! Indeed, for without them we would never hear Bing singing 'EVERY TIME MY HEART BEATS, FOR YOU, IN MY HIDEAWAY, and especially, that beautiful rendition of a beautiful song, AUF WIEDERSEHEN, MY DEAR. And its worth noting too that the film of Sennett's, BLUE OF THE NIGHT, remains the only occasion when Bing sang his famous theme song on film.

When is a record not a record? might be a good question! Not easy to answer, either. Bing as so often said, never recorded those songs for commercial release. But now they have been - twice, once on BIOGRAPH as stated, and now again on METEOR. Even so, on record in this fashion is not the true 'record' situation for these are purely soundtracks. The same process was used, of course, 26 years or so later with HIGH SOCIETY.

What is also remarkable about these songs is that despite what were obviously tight restrictions on financial expenditure, the recordings are so good, especially bearing in mind that talking films themselves were only a couple of years old! On most of the tracks Bing's voice is incredibly clear - "well forward" as Leslie Gaylor always puts it! All this treasure would have been unknown to us had these 'shorts' never been made.

So, even at £6.49 it might be described as a gift. True there are a few pops and bangs &c. all incidental to the film from which the songs came, but all the important songs are first-class and certainly worthy of commercial recording. And we can mention here what seemed to be a bit of a puzzle in

the previous issue regarding the song, MY SILENT LOVE, which a member had discovered on what was obviously a boot-legged private pressing. Bing sang this song in BLUE OF THE NIGHT but like so many of the other songs on this album, no where else.

We have learned from letters over the past few years that the younger members are inclined to look, or rather listen, slightly askance at some of Bing's recordings with Paul Whiteman. Understandably so, of course, for in some cases it is indeed difficult to detect Bing's participation; in fact, in some instances it is only possible with acute aural ability to detect Bing's inimitable timbre humming in the chorus! These Mack Sennett songs are, it must be emphasised, in an entirely different category. They are clearly, unmistakeably, Bing at his magnificent best.

A PAGE OR SO AGO WE REFERRED TO "TRACK EVENTS" AS SOME WAY BACK! MISTAKEN, OF COURSE, FOR DUE TO AN ENFORCED RESHUFFLE, TRACK EVENTS FOLLOWS THIS FEATURE.

AND ALL THE FOREGOING ABOUT MACK SENNET SHORTS AND METEOR WILL BECOME CLEAR !

High on the list of albums members would much like to see reissued must be BING'S HOLLYWOOD, Nos. Bing 1 to 15 incl, which covered Bing's film songs from 1934. Its going on for 25 years since Decca paid this handsome compliment to Bing and any reissue must be a forlorn hope indeed. In any case, it would have to be MCA this time for Decca now own only a very small amount of Crosby material. And with all the turmoil going on in the record/tape industry its reissue can probably be ruled out altogether. Another factor, apart from the size of the project, is the cost - even at a 'budget' price of, say, £3 an album, there's £45's worth! Even so, that would be more inexpensive than some of the prices being asked for, so we understand.

Other, more realistic hopes, are entertained that HOLIDAY IN EUROPE would be a welcome reissue. This is a good, varied, highly melodious album that would be a popular re-release - but with the young, unknowing, fellows in charge these days, what hopes? - even with John Marshall getting the ear of those at MCA with remarkable enterprise!

And whatever happened to Reprise? This was the company formed by Frank Sinatra and the newspapers made much play of the novel situation whereby Bing was to record for it! The main item for us was the lovely album RETURN TO PARADISE ISLANDS, with the redoubtable Nelson Riddle in charge of the musical direction. A collection of Hawaiian songs getting away completely from the ALOHA OE type of songs normally associated with Hawaii. There were, of course, various 'show' collections issued on Reprise where Bing had a track or two, but PARADISE ISLANDS was the gem. That too would certainly be a welcome reissue. Originally made in 1963.

Whether or not Reprise are still in business we know not - but haven't spotted any albums on that label for a considerable time. To whom passed the rights might be a real problem! Plenty of room really for the 'independents' to step in. They're doing valiant work elsewhere.

Records

A RICH AND VARIED MENU

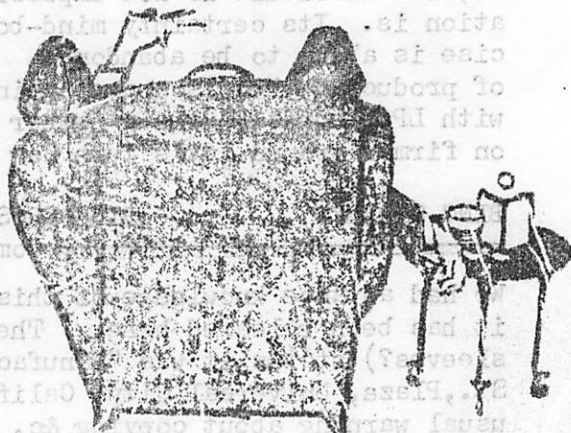
Once more we have the amazing situation of Crosby issues continuing to appear in, seemingly, ever-increasing profusion. But, firstly, a few more words on that new-fangled development - the Compact Disc.

Our little homily last time seems to have been appreciated though in some cases it seems to have provoked near anger! And that certainly was not the intention. Naturally.

Remarkably, some seemed to think that they were going to be forbidden to play their LPs! Or perhaps have them confiscated! It's nothing like that, of course. But there can be little doubt that a tremendous battle is being waged, largely unseen and unheard, concerning CDs - and the Japanese invention of a digital tape-deck which, as we said last time, is reported to make the Compact Disc obsolete. Articles ARE appearing in some newspapers, and certainly trade papers, about this battle for the record-buying public. No one knows how it will be resolved, especially now that a general trade war between Japan and the Western world seems a distinct possibility. To re-state the position: millions of pounds have been expended here on developing the compact disc, the people behind it obviously of the opinion that it is - was - the last word in sound reproduction. All that has been thrown into a state of considerable disarray by trade showings of the Japanese deck.

However that is resolved, there are literally millions of LPs in the world and no one could possibly accept that they will be consigned to a scrap-heap! It may well be that should these new developments - whichever wins, CD or digital player - come about LPs will begin to disappear - and it may become difficult to get new stylis and cartridges; but rest assured, someone will always be on hand to fill a consumer need.

Now to CD players once again: it may be a good policy to hold fire, even though they can be obtained for anything between £120 and £250 or even more. And according to what the papers say that covers today's average wage! We wouldn't know being long retired! The discs themselves cost anything between £5.99 and £12.99 or even more. We use these figures because we have SEEN them.



track EVENTS



So, its difficult if not impossible really to gauge just what the situation is. Its certainly mind-boggling to think that the whole CD exercise is about to be abandoned. It appears more and more plants capable of producing the discs are coming into production, and as we have noticed with LP records, quite a number are coming from the Continent. To get on firmer ground let's turn now to what is definite:

BING CROSBY: **BING CROSBY SINGS AGAIN:** MCAD-5764 JVC-499
Compact Disc Price: £11.99p

We had advance knowledge of this disc from Pierre Bugnot in France; now it has been released here. The jacket (can we continue calling them sleeves?) states it was "Manufactured by MCA Records Inc. 70 Universal St., Plaza, Universal City, California, USA. There is, naturally, the usual warning about copying &c. It is the disc compiled and pioneered by Steve Hoffman who, we now learn, has left MCA Records! For completeness we give the 16 titles:

- | | |
|--|--|
| 1. The Ol' Spring fever | 9. Moonlight becomes you |
| 2. Dear hearts and gentle people | 10. What's new? |
| 3. Beyond the reef | 11. I'm through with you (says the sleeve, but the title is I'm Through with Love) |
| 4. Swinging on a star | 12. Blue Skies |
| 5. Where the blue of the night (Meets the gold of the day) | 13. Too-ra-loo-ra-loo-ral (That's an Irish Lullaby) |
| 6. I'm an old cowhand (From the Rio Grande) | 14. You are too beautiful |
| 7. Welcome to my dream(s) jacket says "dream" | 15. I kiss your hand madame |
| 8. (You know it all) Smarty | 16. Now is the hour (Maori farewell song) |

The reproduction is as we had been led to believe - truly superb throughout but special attention might be drawn to SPRING FEVER, never before issued in any form, BEYOND THE REEF, YOU ARE TOO BEAUTIFUL and I KISS YOUR HAND MADAME. But in all tracks one hears things not heard before, thanks to the remarkable reproduction. The inclusion of I'M THROUGH WITH LOVE, contemporary with BLUE OF THE NIGHT is particularly interesting for they illustrate that even ancient 78s withstand the new CD process, tho' that has already been well demonstrated on the BLX 'N' BING CD.

As Pierre told us, one cannot help wishing, on listening to this, that we had all of our Bing collection, on CD. Yet - when one returns to listening to the more usual LP one immediately adjusts and feels the sound is true and good. So, if you do venture into the CD field you are likely to feel that the discs offer very specialised listening - but that your LPs are still pretty good!

The jacket is tasteful, nice photo of Bing in black bow-tie, and white jacket - a 1940's picture, we would think.

BING CROSBY: (No further sub-title) **INTER-TAPE 500.027**
Compact Disc Price £8.99p

A red-white-and-blue sleeve, with a picture of Bing in his 70's and his name in bold red stencil-print. Titles are - ten this time:

- | | | |
|-----------------------|---------------------------------|--|
| 1. Lady of Spain | 5. Ol' buttermilk sky | 8. Its a good day |
| 2. Zip A dee doo dah | 6. Great day | 9. You Go to my head (jacket says GOT to my head!) |
| 3. PS I love you | 7. I got the sun in the morning | 10. The old lamplighter. |
| 4. If this isn't love | | |

It will fairly quickly be perceived that this is radio material that has already appeared on orthodox LPs, notably THE RADIO YEARS series, Vols 1, 2 and 3 and the Murray Hill Set among others. The quality of these LPs has been found to be very good and as a member who has this CD remarks, "the quality is only marginally better than the LPs". A comment with which we fully concur. The LPs came from "first-generation" tapes, of course.

The jacket says "Made in U.K.
Printed in Switzerland".

The jacket also bears the marking **ADD**. Although not stated on this jacket we learn from another, Non-Bing CD that there is a code for compact discs, e.g.

DDD = digital tape recorder used during session recording, mixing, and/or editing and mastering (transcription).

ADD = analogue tape recorder used during session recording, digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription)

AAD = Analogue tape recorder used during session recording and subsequent mixing and/or editing, digital tape recorder used during mastering (transcription).

If this means anything to you it will often be found on the jackets of compact discs. There seems to be no mention of how 78s (ancient) are transcribed, though no doubt they are fed into a digital recorder these days. But, at least, you know!

The two CDs we have just dealt with, follow of course BEX 'N' BING, a direct copy of the LP on LIVING RRA CD AJA 5005 R - 20 titles

There is also a Christmas compact disc which, unlike the above three, we have not yet seen. Member Frans van der Kolff in the Netherlands says he has seen at least TEN CDs which have Bing on them, though often in one or two tracks only! So, its spreading....

Having dealt with the latest technology we can proceed with the more usual LPs to hand.

People collect all sorts of things, from beer mats to vintage cars, taking in on the way stamps, coins, pictures, dolls, match-boxes, etc. etc. ad infinitum. In fact, we often think ANYTHING is collectable to someone. They - those collectors - will argue otherwise but can any collecting hobby be as rewarding as record collecting? For the outlay, initially you get the glossy, sleeved, pristine disc of shiny black vinyl, sleeve notes to read...the pleasure of hearing it first time; then the years and years of prizing it and playing it and valuing it! Tremendous value. And as you will be quick to point out, the same reactions apply if you happen to pick up a long-wanted dusty old 78 in Oxfam.

It is the joy of the unexpected, too - like finding a mint copy of LE BING in a car-boot sale for 25p.... With our diligent member-scouts, our contacts with those in the trade and from other sources we often know what is coming in the way of records, what is in the pipe-line. This in no way lessens the delight when we actually get the album in our hands. But what unalloyed joy when one comes across something that was totally unexpected!.

Such was our delight when early in April we had the extreme pleasure - delight, in fact - of seeing the following staring us in the face when we entered our local (favourite) record shop:

BING CROSBY:

"BLACK MOONLIGHT"

JOY "D" 290

Price: £3.29 or thereabouts.

No less than eighteen pure-gold tracks as follows:

- | | |
|----------------------------------|---------------------------------|
| 1. Black moonlight. | 1. Goodnight sweetheart. |
| 2. Just one more chance | 2. Star Dust (sic) |
| 3. How deep is the ocean? | 3. Try a little tenderness |
| 4. Song of the islands | 4. Sweet Georgia Brown |
| 5. Our big love scene | 5. Once in a blue moon |
| 6. May I? | 6. Snuggled on your shoulder |
| 7. Out of nowhere | 7. If you should ever need me |
| 8. Brother can you spare a dime? | 8. Home on the range |
| 9. Lazy day. | 9. Where the blue of the night. |

All packaged in a handsome sleeve Bing's name prominent in RED, and 'Black Moonlight' in BLACK, all against a deep yellow background with a really terrific picture of Bing, pipe-smoking, and autographed: "Sincere good wishes, Bing Crosby."

Joy Records come under the President banner and thus handled by all the main distributors. This means it can be ordered from a good record shop. And what a price for such a true treasure-trove of Bing; the voice and songs of 1931-34 (with the one exception, SONG OF THE ISLANDS 1936)...the voice that made "Bing" a household name in record (no pun here) time. When everyone was delighted to hear this deep, rich voice singing songs in a way they had always wanted to hear them - melodious, friendly-sounding, whistling, perfect diction. A style, it seemed, for which the world had been waiting.

this is a catalogue of true Crosby Classics offering nothing new - but there are those among us who would buy an album like this if it were reissued a score of times! And it will be a tremendous boon for many, offering as it does a good clean version of the LP-neglected BROTHER CAN YOU SPARE A DIME! as well as other songs that haven't been over-reissued. Just study the listing again!

The sleeve notes are well-informed, written by JOHN GUNN. They encapsulate Bing's story in a way we feel justified in reproducing here, with grateful acknowledgements to Mr. Gunn and Joy Records. Joy, incidentally, have made quite a name for themselves by the issue of a large number of British dance band reissues, e.g. Roy Fox, Ambrose, Harry Roy, Carroll Gibbons and others; this is the first time Bing has featured on Joy. The sleeve notes read:

"Harry Lillis Crosby, known simply, and affectionately, as 'Bing' to his millions of admirers, enjoyed a career of unparalleled success in music and films spanning 50 years.

In the late twenties Bing worked with the great Paul Whiteman Orchestra and formed one third of The Rhythm Boys, a vocal trio who sang in front of the hugely talented orchestra, and occasionally with just piano accompaniment. The special Crosby voice was always detectable within the trio and, with the encouragement of the avuncular Mr. Whiteman, it was not long before

Bing was producing classic solo performances, backed by the Whiteman orchestra, even though his name was not always mentioned on the record labels.

Bing's career as a solo artist began in the early thirties and was successful from the start. The relaxed Crosby style had a special appeal and soon attracted the attention of radio and films, both of which industries were demanding an increasing supply of talent. In Bing they found a 'natural'. On radio he was completely at ease and in films he displayed an ability in light comedy and sympathetic roles which delighted a generation. All this in addition to the unique and mellifluous voice !

His subsequent career through the forties and until his death in 1977, was no less admirable, and few who saw them will forget his final London Palladium appearances.

The archive recordings on this album, with the exception of SONG OF THE ISLANDS, were made at the start of Bing's solo career between 1931-34. The Hawaiian number - Bing later displayed a penchant for these - is from 1936.

In the early thirties Bing Crosby's wonderful voice was beginning to echo around the world. What a pleasure that it may still be heard today.

1987 President Records.

"Echo around the world". That it most surely did - and does. Bing's voice came at you from all angles in those days - record shops, departmental stores, the radio, all places of amusement like greyhound tracks, football grounds....fair-grounds! Yes, I well remember that such places were just discovering the benefits of electrical amplification and the powerful steam-engines blasting out the old martial music on the roundabouts &c. were giving way to amplified gramophone records. How I remember a delightful, hot, summer holiday around 1934-35 when we could set on the beach, adjacent to the fairground and listen to MAY I virtually all day!

The quality of this Joy album is good, remarkably good - a Joy for ever, forsooth! Wonderful! For goodness sake don't miss out on this one.

We thought we were going to pull out another plum when we saw:

BING CROSBY: WHERE THE BLUE OF THE NIGHT

Meteor MTLP.1.007

Price: £6.49p

Elation was considerably dampened when we saw the contents - even more so on noting the price. Puts CDs in a little more favourable light! The contents are a direct and complete reissue of the material released on Biograph Records Inc., ten years ago and consisting of the legendary Crosby songs from the Mack Sennett 'shorts', plus the first screen song of Bing's, WHEN THE FOLKS HIGH UP DO THE MEAN LOWDOWN (after KING OF JAZZ, that is). For those who do not have the Biograph record it will be a boon - though

at a price which might fairly be described as extortionate. The sleeve acknowledges by special arrangement with Biograph Records and Rohauer Films Inc., New York., the latter having acquired the rights of the Mack Sennett films. No one will need reminding that all these film songs exist only on the original soundtracks (which have now been considerably 'cleaned-up') for Bing never recorded most of the songs commercially, i.e. for pukka gramophone records. For this reason, and many others, they are truly priceless - perhaps at £6.49 per album!

We know little about the distribution or general availability of MTEOR records; for those desiring this album, having perhaps missed the Biograph of 1977, the address is:

THE MAGNUM MUSIC GROUP
MAGNUM HOUSE,
DRAKE AVENUE,
STAINES,
MIDD'X TW18 2AW

A note on the sleeve says: "The illustrated Magnum Group catalogue is available on request by sending stamps to the value of £1 (within the UK) or five international reply coupons (overseas). A voucher for £1 will be credited against the first order". The firm obviously thinks "big" financially; and incidentally, this was the firm/label which unexpectedly issued that Crosby/Clooney hotch-potch Christmas album last Yuletide, also at £6.49.

NOTE: If the number is indistinct on the previous page, it is MTLP 1.007.

There are copious sleeve notes, so co... us in fact they are in extremely small print so as to get them all in! They describe the scenes and settings in which Bing sang these songs as well as notes on his entry into films. For those who do not have the Biograph album we think it fair to list the contents, which are; film title first:

Side 1:

- REACHING FOR THE MOON - When the folks high up do the mean lowdown.*
I SURRENDER, DEAR: - I surrender, Dear; Out of nowhere; At your Command. I surrender, dear (reprise)
ONE MORE CHANGE - I surrender, dear (parody); Wrap your troubles in dreams; I'd climb the highest mountain*, Just one more chance.

Side 2:

- DREAM HOUSE - When I take my sugar to tea; It must be true; Dream House*.
BILLBOARD GIRL - Pop goes the weasel (parody); Were you sincere? For you*
SING, BING, SING - In my hide-away*; Between the devil and the deep blue sea; Lovable* Snuggled on your shoulder.
BLUE OF THE NIGHT - My silent love*; Auf Wiedersehen, my Dear*; Ev'ry time my heart beats*; Where the blue of the night meets the gold of the day.

* indicates the songs never recorded for record release; and it should be pointed out that where Bing did record the songs for such a purpose, the versions are considerably different from the ones on this soundtrack album.

BOOKS



a couple of books have come to our notice which should be of interest. We're rather belated with the first, for it was published as far back as 1978 but has been brought to our notice by BERT MINISTER (Edgeley, Stockport). This is:

FIGHTING FOR A LAUGH

(Entertaining the British and American Forces, 1939-1946)

BY: Richard Fawkes: Published by Macdonald and Jane's Publishers Ltd., 8 Shepherdess Walk, London N1 7LW

(and our grateful acknowledgements to author/publisher)

It is, of course, a book about the way entertainers, famous and budding, went about the huge task of entertaining servicemen and women on the various fronts and theatres of war. Bing naturally comes into the book; these may be of interest. It is quite an interesting book, detailing how ENSA and USO came into existence to cater for a very important area of welfare for the troops, and lists scores of household names who were either roped in or rallied to the cause. Concerning Bing there is:

"For comics like Jack Benny and Bob Hope appearing in front of a live audience held no fears. They welcomed it. But for a film star without an act, used to working from a film script, there were problems. Even a singer as popular as Bing Crosby, who spent most of 1942 travelling the States with Jimmy Van Heusen as his pianist, playing to thousands of servicemen, found the experience daunting. Phil Silvers, then a little-known comedian, persuaded Crosby to work for USO and accompanied him on some of his trips. 'He'd been making contributions to the USO in the form of large cheques,' Silvers remembered in his autobiography. 'He wouldn't admit it, but he was a little afraid of working on stage, even with a mike, in front of a live audience.'

There was some subtle difference, in his mind, between entertaining a big live audience and amusing the unseen millions over the radio, even though he had an audience in the studio for the Kraft Music Hall.'

Now, we beg leave to doubt this; Bing may have been daunted by the often rugged conditions, e.g. perched on the back of an Army lorry, or on a rickety stage in a windswept clearing - but not of the audience. Both the author, and Phil Silvers, seem to forget that apart from the audience mentioned for KMH, Bing did a record 10-week stage stint as compere at the mighty Paramount Theatre in New York in 1931 where, as he told us in CALL ME LUCKY, he found he "was quite the gabby fella". And he had disported himself in nonchalant style before a nightly audience of Hollywood celebrities at the Cocoanut Grove before that.

The book has a picture of Bing standing in front of a big audience, hands in pockets looking completely at ease, under which is the caption:

"At the start Bing Crosby was strangely unsure of himself as a troop performer, but he soon became tireless in touring the garrisons and hangars throughout the States and later in Europe".

Later in the book there is another passage:

"Dinah Shore, like Bing Crosby, was another of those artists who refused to stay well behind the lines and insisted on going as near the front as she could. On one occasion she and Crosby joined forces to give a concert to men of the 3rd Army. During his six weeks in Europe, most of them with just his guitarist, Crosby covered 1,500 miles. He always closed his programme by singing WHITE CHRISTMAS, the Irving Berlin hit from his film 'Holiday Inn', and hoping that his audience would be back home for Christmas, 1944. 'They'd holler for it, they'd demand it and I'd sing it and they'd all cry,' he remembered later. 'It was really sad.'

His wish was never fulfilled. That winter Hitler launched his Ardennes counter-offensive and the war, which everyone confidently predicted would be over by Christmas, spilled over into 1945.

The book also recalled the occasion when, getting lost, Bing and his party found themselves in a village still not liberated.

The second book is: "THE DIRECTORY OF POPULAR MUSIC: 1900-1980"

This really is a remarkable volume; the author is LESLIE LOWE, and the publisher PETERSON PUBLISHING CO. LTD., PETERSON HOUSE, DROITWICH, WORCS.

The preface states: "Each song title selected for this Directory has proven its popularity over the period by the amount of sheet music, a best selling gramophone record or consistent performances on stage, radio, and television. It would be impossible to include all the songs that have been published in the United Kingdom, and although individual personal favourites may not appear it is hoped that this directory will be a guide to other popular music."

It will be appreciated that such a directory will be a prodigious feat of compilation. It has no less than 1440 pages! And this is reflected in its price: £25.00 plus £2.50 post and packing.

There are several sections, the main one being the 1170 pages listing all the song titles alphabetically and in date order, together with the country of origin, the publisher, any relevant films, shows, recordings and Awards.

Again, it is inevitable that the name Bing Crosby appears literally hundreds of times. Indeed, the very first item in the book of song titles is, for January, 1900, THE GIPSY LOVE SONG! and it lists the Bing/Frances Langford Brunswick recording! Thereafter Bing's name appears regularly for songs/films. (not all-recordings of the songs listed are included. That manifestly would be impossible but it seems the most popular and prominent recordings HAVE been chosen. It is the sort of tome that affords endless browsing, and sometimes startling information, altogether apart from the fact that it is a tremendously comprehensive book of reference.

Sections deal with all films released, stage shows, Award songs - and a long list of artists' theme tunes including of course WHERE THE BLUE OF THE NIGHT.

A truly fascinating volume.

TRADING

Post

This is the boon
for members;
insertions are
free for all
items of Crosbyana
- records, tapes,
books, pictures &c.
There is a nominal
charge of £1 for
non-Crosby items.



Insertions should be
kept to a maximum of 6
lines; where lists of nos. are in-
volved, invite a SAE.

First item is more an appeal than a trading item, viz.

STAN WHITE, 57 Stanley St., Rothwell, Kettering, Northants, NN14 2EA:

Each year I help BBC Radio Cambridgeshire (which is very good to Bing) raise money for local charities in their December Charity Auction by organising some Bing memorabilia for auction over the air - records, books, autographed items, &c. It is a popular feature helping a good cause while at the same time keeping Bing up-front on that station. But, I am running out of items for auction and would welcome gifts of suitable items. We have averaged £60 for autographed items in the past and worthwhile amounts for ordinary items. All would be warmly appreciated.

STAN WOODFORD, 6 Mariam Gardens, Hornchurch, Essex, RM12 6QA (Phone 45049):

An updated list of Bing videos I can offer is now available, VHS only - SAE for details please.

FRANK MURPHY, New Bing Crosby Colour Photo Club, 32 Ferndale Avenue., Wallsend, Tyne & Wear: Special: offers invited: I have for disposal all 43 volumes of the Australian Crosbyana 12" albums, including the rare SHHH.. ITS BING VOL 2, all in excellent condition. Full listing available - two SAE UK, 2 Reply Coupons overseas - set may be sold complete or individually depending on response. Post to be paid by successful bidder(s) .. Closing date 3rd Sept. next. (These come via a leading UK collector).

TOMMY BURNS, 12 Alexandrina St. Seaham Harbour, Co. Durham, SR7 7HU:

Wanted: Bing Crosby video films VHS - send list and prices please.

Editor: Although inserting this, Tommy should see Stan Woodford note above.

KEN MERRY, 28 The Avenue, Bessacarr, Doncaster, S. Yorks, DN4 5JX: A variety of radio tributes to Bing and other interesting cassettes. SAE for details.

"GOLDEN AGE OF ENTERTAINMENT" - catalogue of over 270 pages and over 900 cassettes from the golden age of radio which contain extremely rare material of Bing and other famous artists, as well as historic radio announcements &c. Catalogue costs £6.00 post paid to England and £7.00 post paid rest of Europe and USA surface mail: From:

STEVE THOMPSON, 13 Avignon, Milford Grange, Castletroy, Co. Limerick, Ireland (Tel 335416)

We have commented before on the excellent quality of the tapes we've heard from this source - and can only add again we have no financial stake in this. We merely feel members may benefit from Steven's offerings.

BY ONE WHO REALLY KNEW



we were really delighted to come across the story which appears on the opposite page. One can recognise the straight-from-the-shoulder sincerity of the writer - WINGY MANONE, so called because although he was a star jazz trumpet-player of the real pioneering school, had only one arm. He lost one in a childhood street accident - studying trumpet as early as that he had, as you will read, a specially adapted trumpet so he could carry on.

One-armed - Joe Venuti used to send him one cuff-link every Christmas, so Bing said in CALL ME LUCKY! Kndeed, Wingy Manone had a great deal in common with Joe Venuti. Both had Italian parents, both were 'real' natural musicians, e.g. although musically trained, their natural flair was their No. 1 asset. Both, as Wingy puts it, fractured the English language both took the same, light-hearted view of the situation, whatever it was, and both loved fun.

These, too, were the people Bing really cared for; he was at home, with them, much more so than with the glamour personalities of Hollywood. Bix Beiderbecke, Eddie Lang (both fated to die young), Venuti, the Dorsey Brothers, Jack Teagarden, Louis Armstrong, Lennie Hayton, Mattie Matlock, Mattie Malneck - their names cropped up consistently in Bing's career, recording with him and many of them appearing in his films. He spoke affectionately of all of them many times, especially in his light-hearted book.

Who better to know Bing. Bing the man they saw rise to the top - yet for them, remain unchanged despite the incredible pressures on him. One cannot help feeling a book by Wingy Manone would have been a treasured tome. He had a close-up of Bing - unlike those who have sought to 'manufacture' a Bing as unlike the real person as a crippled imagination could dream up.

We continue to get reports from members that the two albums originating in West Germany, entitled 20 GOLDEN GREATS Vols I and II on the NOSTALGIA label continue to turn up, as well as the equivalent cassettes. They contain Kraft Music Hall songs in fairly good condition. So its worth while keeping an eye on the better shops - especially as you may also come across BING CROSBY & FRANK SINATRA (Starlet MS C-852) cassette - RAY WOMBWELL of Skegness found it in his local Co-Op! This contains the following, B indicates Bing, F = Sinatra, and D = duet:

Granada (B)	Young at heart (S)
Take a chance (S)	Imagination (B)
Among my souvenirs (D)	Till we meet again (S)
September Song (D)	Meet me tonight in dreamland (B)
As time goes by (D)	There's a long, long trail (D)
Someone lovelier than you (B)	Wanted (B)

The two NOSTALGIA albums mentioned above are Vol 1 F 22014 and Vol 2 F22015 It is getting most difficult to keep pace with all that appears concerning Bing tracks, especially as now it seems the Common Market element is allowing free marketing! We will, however, endeavour to record these items while members report their finds.

WINGY MANONE TALKING

WHEN I look at young musicians today—sharp as a tack, got the things they want, go where they want, got diplomas and degrees, I remember my own young days. We were a poor Italian family in New Orleans, with no money. I used to eat rice and beans all week sometimes, no money for Sunday, Christmas, New Years or nothing. I was just a kid, on my way to take my music lesson, when I ran in front of a street-car and got this hand busted. But six weeks after, I went right on with the cornet, learned how to read and everything. I mean, I'm not a fast reader, but I can take some music and play it. A lot of guys can't—although they can play, you know.

For a long while it was difficult for me to play with only one hand, until I found a way to make it. I've got a catcher on my horn, that holds the little finger and thumb, so I can support it while I play. Then I had to practise fourteen hours a day. After I got through six years of that, I was fourteen years old and I was on the stage. And I was making money supporting my family. But the young guys these days, that don't want to learn nothing—I got no pity for 'em.

We had school bands, and bands in the neighbourhood; when we got big enough to go away, we went. Since then, I've worked in every city in the United States. I'm looking for a new town!

Wonderful guy

In the 'forties, I was on the *Kraft Music Hall* radio show with Bing Crosby for six years—as a supporting character. Court jester, in other words. Bing is a wonderful guy; he don't say "No" to nobody, small or big—that's why he's where he is today. See, Jack Benny had Rochester on his show, to break that English down. And they knew I could do it; I murder that English language.

We used to be on the bills with guys like Herbert Marshall. They'd come over to me and say: "You sure got a great act—the way you wreck that language." They didn't know I didn't know no better. Bing knew that; he said: "If you ever get straight, you're going off the air. You stay and talk about all that jambalaya, bouillabaisse, crawfish, shrimp creole, bayous—then play the horn with the band." They had a big band; I'd take five out of the band and we'd play, and Bing would sing with us.

When Bing came and got me, he said: "Jack's got Rochester, Bob Hope's got Jerry Colonna; I need a guy like you." We were the three guys. And I knew Bing, you know. I knew him before he made a quarter,



I said: "What do you want me to do, being on that programme? What can I do?" He says: "Well, you know, we'll teach you how to read these lines, show you when to come in and when not to come in." The delivery, in other words. But he said: "I want you to lay it in, New Orleans style. Don't let all these high-class people throw you." Joan Bennett, Helen Hayes would be on. You know, you're supposed to freeze up when you get around those kind of people. Bing said: "No freezin' up. Let 'em have it. You're strictly a character, every minute. You deliver it the way you want. Say it out loud, and don't be afraid."

I used to be afraid of Basil Rathbone. He'd come at me like lightning, with this English accent and all these Shakespearean bits. I was supposed to know all about it, but I didn't. So I'd have to come from third base; instead of reading what the script said, I used to say: "Well, what we need is more rain." That'd throw him off guard, and he'd have a hell of a time coming back.

That's what Bing wanted me to do. Because if I'd done the same thing they did, reading the lines back and forth, it wouldn't mean nothing. I'd have to throw 'em completely off. The only guy I couldn't throw was Jack Oakie. Oh, he's sharp—yes sir, he knows what's coming. Sharpest guy out there. And Pat O'Brien was pretty fast, too. Those guys came from nothing, anyway; they were all schooled. See, Bing had directors telling him what to do, too, you know. All he was, was a singer. They made him an

actor, a comedian and also a court jester!

When he'd get with Hope, you know, they'd really cut up. After he got that big name, and got where he wanted to get, they could do what they wanted. Then Bing would bring in Armstrong and cut up with him, and he'd pick out all the guys that he liked. He'd bring in Jack Teagarden, Bunny Berigan and all them great players.

And when Bing got the patter going with the big singers he'd bring in, like Andy Williams, Robert Goulet, he'd use our dialogue—the musicians' vernacular—to chop 'em all up.

I saw Bing again a while ago, when I went down to Hollywood to do a record date. He was going to play golf with somebody. He don't stay around Los Angeles or Vegas; he goes down to Mexico.

He gave the *Kraft Music Hall* to Perry Como, you know. See, when his wife Dixie Lee died, she had assets of twenty-one million dollars. He said: "I don't want to work any more. I'm tired." But he's been working.

Frank Sinatra? He's all right; he's not the real guy. Dean Martin is the real guy; Tony Bennett, Vic Damone, Andy Williams. Frank—we can get through to him, but we have to force it in. Then he goes back in that ego deal, you know. And we used to watch him eat hot dogs, from morning till night, in Vegas, when we were on the air and he couldn't even get in the studio. Couldn't get in nowhere. Some guy came along and backed him up; that's the only way all those guys do it. Bing never had no backer—he had the talent to sing. Him and Russ Colombo. And guys like that, Bunny Berigan, Jack Teagarden. But guys like Sinatra—they back 'em up. They backed Sammy Davis Junior up; they took him out of nowhere.

Sure, Sinatra handed it to Sammy. But don't forget he helped Sinatra, too by being with Frank. When Frank hired him, he needed some inspiration; so he got it from him. That's what those guys do, you know: when they get in a rut, they got to go get somebody to take 'em out of it. So they get one of these characters. Because we get around places where they don't go. See what I mean?

When I go to New Orleans, I don't go to big hotels and see all these big guys. I go way on the river, on the waterfront, and dig up all these stevedores. And I get all kinds of ideas from them—hear 'em play, hear 'em talk and tell jokes. They know who I am. I throw 'em money, if they need it, play dice with 'em. The way

THE NORTH-EAST OFF THE MARK!

A SPRING-TIME EVENING WITH BING IN GATESHEAD ***

Reported by PHIL MORGAN



The 1987 social season here in the North-East opened with a TRIBUTE TO BING evening held at the Five Bridges Hotel, Gateshead, on Friday, 8th May. Around fifty people attended and were, as always, warmly welcomed by the organiser, JOHN JOYCE. It is always a source of great satisfaction to us up here in the NE to welcome guests from far afield; indeed, we have come to consider this a normal state of affairs. This event proved no exception and visitors who came from afar included Barry Sandercock from Buckinghamshire, John Stonehouse, Lincoln, Arthur and Eileen Allum from Felixstowe, George and Mary Harwood, Cambridge, Bill Huntington and John Weir from Morecambe, and Jim and Matt Sprott from Scotland. Among those nearer to home were Bob Jones and John McDermott.

Introductions over we settled down to music and a quiz based on Bing's singing partners, which proved (almost!) all too easy for the number of confirmed Bing stalwarts present. Even so, no one got it 100 per cent correct but as there were so many with just one error it proved impossible to give them all a prize - as was the intention. We went, therefore, to the other extreme. Among the 'newcomers' was a young lady we shall leave nameless who had recently 'discovered' Bing and is virtually starting a collection. So despite complete lack of success in the quiz, she received an LP to help her along the way - a gesture which seemed to be appreciated all round.

There followed our evening meal, the usual excellent fare at this venue comprising:

- Minestrone soup
- Half-roast chicken
- Bacon seasoning and vegetables
- Apple tart, custard sauce
- Coffee.

A novel accompaniment to the meal was a series of slides of sheet music of Crosby songs accompanied by a brief snatch of Bing singing the appropriate song. This was an excellent idea and went down well.

Before the meal everyone was waylaid in groups of two or three by some photographer whose face seemed vaguely familiar to us; he also gave the impression of being something of a professional with his camera - said he came from Leeds and his name was CRAMPTON! I understand his efforts will be made into slides and shown at the next event in October at the Rounday Park hotel - Mansion!

After the usual chatter of conversation, accompanied by the inevitable music, we enjoyed three of the Mack Sennett film 'shorts' - SING, BING, SING - BLUE OF THE NIGHT - and BILLBOARD GIRL. Several present were seeing these for the first time and were very surprised at the quality of the sound of Bing emerging from these so-early films. But no matter how often these are seen they are always of absorbing interest. It was particularly delightful for one young man of just 18 but already a keen Crosby fan - so there's hope that they haven't all succumbed to the

rubbish that passes for popular music in this day and age.

The evening ended around midnight and all departed having enjoyed a really splendid time. Our thanks, once more, are due to John Joyce, who works so tremendously hard and enthusiastically to ensure the success of these events in the North East.

Plans are already advanced to hold the next event as near as possible to the 14th October, which no one needs reminding will be the 10th anniversary of Bing's death. This will be held on FRIDAY, 16TH OCTOBER also at the FIVE BRIDGES HOTEL, GATESHEAD. We have no doubt this too will prove to be a big success and it will be greatly appreciated if those wishing to attend will book as soon as possible by contacting John Joyce at:

21 Birchfield Gardens, Gateshead, Tyne & Wear NE9 7TJ

The terms will be unchanged: tickets for the event including of course the meal £6.00; accommodation at the hotel can be arranged for those requiring it, at a cost of £11.50p for bed and breakfast.

Editor: All that need be added to Phil Morgan's report is a letter we received from JOHN STONTHOUSE, MBE, 24 Broadway, Lincoln, LN2 1SH:

As I sat luxuriously esconced in the Five Bridges Hotel watching and listening to John Joyce conducting his Tribute to Bing, I kept hearing Bing himself singing about "our genial host", for that was precisely what John turned out to be. Here was a man who not only did things but did them supremely well. Normally mundane items like menu cards and glass mats were beautifully produced and proudly carried home as souvenirs. The table markers were unique and imaginative.

Having arranged my own booking I was faced with a bill for £30. When John learned of this he marched me off to Reception and thirty seconds later my bill was £11.50. How does he do it?

I had a thoroughly enjoyable evening and shall be keeping a sharp eye on his future activities.

An accolade for John indeed !

(POTENTIAL) TRACK EVENT! BING CROSBY: GIVE ME THE SIMPLE LIFE MCL1848

We had scheduled space to cover an album as shown but time is running out. It is understood that despite the sudden departure of Iain McLay from MCA, with whom the ubiquitous JOHN MARSHALL had been dealing, his successor IS going ahead with the project. We have the sleeve and the number (as you see!) so perhaps you can have interest in looking for this LP. Details are:

- | | |
|-----------------------------------|--------------------------------------|
| 1. Give me the simple life (1945) | 1. Sunshine cake (1949) |
| 2. Any town is Paris (1951) | 2. When the world was young (1951) |
| 3. Ballerina (1947) | 3. But beautiful (1947) |
| 4. The kiss in your eyes (1947) | 4. I love Paris (1953) |
| 5. Pretty baby (1947) | 5. Its more fun than a picnic (1949) |
| 6. Marrying for love (1950) | 6. Some enchanted evening (1949) |
| 7. Watermelon weather (1950) | 7. When you're in love (1955) |
| 8. Love thy neighbour (1947) | 8. Laroo, laroo, Lilli Bolero (1947) |

We'll reserve further comment until the LP is fact, but it is in interesting juxtaposition to the Joy album described earlier; from a much later phrase.

A SELECTION FROM A QUITE HEFTY MAIL !

LETTERS:

BING

Much appreciative mail was received concerning the article, DO YOU HEAR WHAT I HEAR? by FRED RYNNOLDS in the previous issue; Fred asks us to express his thanks for the kind comments. Will he write some more? We'd like to think so !



BILL CHAPPELL, 49 Rowditch Lane, Battersea, London, SW11 5BX: Concerning the words that may be etched in the space between the label and the run-off grooves of albums (mentioned by Derek Parkes) I was most interested for I have two so marked. The first is on the 20 GOLDEN GREATS LP which has 'For my dad' etched in! The second one is on the SEASONS album which, as you know, was Bing's last. A week before this appeared I was out with friends in their car and we stopped in Oxford Street for me to get out - and in doing so I had a finger squashed in the door. A week later the LP came out and, would you believe?, etched in that space were the words 'Hope your finger is better'. Coincidence - or something else? What do you think?

Editor: Quite fascinating! We had rather expected a lot more letters on this odd feature but Bill's is the only one. Surely enough to be getting on with! Now, 'For my dad' is on our copy of 20 GOLDEN GREATS; we have two copies of SEASONS. The mysterious message 'Hope your finger is better' is on one - but NOT on the other! Clearly more than one press is in operation when producing the albums - but how explain such a message to Bill? Even if his friend worked for the company, a week wouldn't have given him time to insert the cryptic greeting! Weird! When we get the time (!) we will certainly peruse our stock and see what may be discovered. Clearly the operatives are not above having a bit of fun - which few are likely to spot.

GARY MITSSLER, 1627 Hickory Hill, Eagan, Minnesota, USA:

Thank you for the continuing excellent quality of BING. It is almost impossible to believe it has been nearly a decade since Bing's passing, yet comforting to know that interest in Bing and his music remains strong, although probably stronger in Europe than in America, I'm sorry to say. Sooner or later there will be a resurgence of interest in this country - as far as I'm concerned it can't come soon enough. Best wishes.....

Editor: Another odd circumstance re. the US and Europe. We like Gary's road name !

HARRY GLTDHILL, 20 Frederick Aven., Barnsley, S. Yorks: Concerning the MFP album, WHERE THE BLUE OF THE NIGHT, I've noted several times in BING that the title song is the 1931 version. But on my copy it is definitely the 1945 track. Were there some copies with this variation?

REG BRISTO,
7 Greenmeadow Close,
CUMBRAN,
GWENT, NP44 4PJ

(Cont. page 38.....)

That was Bing

Slowly

A man a-mongst men, and right up to the end, all the
world was his friend, That was Bing. A warm heart-ed guy, made you
laugh made you cry, like a star in the sky, That was Bing. The
pict-ures he made with Hope and La-mour, the
fun and the games on the set, He didn't have time to
make just one more This much I know he'd re-gret. The
years brought him fame, he was al-ways the same, with his
heart in the game, That was Bing. The songs that he sung, and ap-
plause that he won, it was al-ways great fun, That was
Bing. Now he's car-ried his load, and he's on a new road, But his
mem'-ry will ne-ver gr-ow dim, He taught the world how to
sing, That was Bing, that was Bing, that was Bing...

© Arthur Lane, 1978

35

This is the song referred to in Karen Wesley's article, THE WAY YOU FEEL ABOUT BING. If you are able to read music you will be able to enjoy a private - or public ! - singalong.....

Our grateful acknowledgements to Karen - and the lady's magazine in which her stories first appeared.

Editor: It is a fact that the 1931 version appeared on the first pressings of this album but was subsequently changed to the 1945. We've never learned the reason.

PHIL WOOD, 59 McDonald Rd., Edinburgh, EH7 4NA: I wonder how many members have heard this sad and somewhat poignant story about that great songwriter Jerome Kern? Some years ago, shortly before his death, he had a tremendous desire to write one more memorable hit and he poured his heart and soul into a song entitled DAY-DREAMING, with a haunting melody and lovely lyrics. He then asked Bing if he would record the song as a special favour to him and Bing, as you might expect, readily agreed.



As we all know, Bing made a beautiful recording and was at his brilliant best. As the song comes to a close, the words are:

'Then I know that I'll go on day-dreaming
Until my daydreams all come true.'

Bing sings this with so much power and yet so tenderly. It almost brings a lump to the throat. Alas, for some strange reason, the record did not receive the acclaim it clearly deserved. For those of us who do have the record we can sit and listen and enjoy a very special few moments.

Editor: Good story - but Phil didn't tell us the source. There's no doubt Bing sang this song with tremendous feeling, and the story 'fits'.

JOHN STILES, 10 Barnhill, Pinner, Midd'x: I have had a special memory revived. I think it was around 1948-9 that Elsie and Doris Waters, the celebrated comedy duo (and sisters of the late Jack Warner - Dixon of Dock Green) had a record programme on Sunday mornings 8 to 9 am. They used to include a lot of Crosby records and on one programme they played LOUISE. Afterwards, one of them remarked how she always loved to hear Bing say 'Hello, Hello, Hello' on the telephone. I was given Vol 7 of THE CHRONOLOGICAL series at Christmas - and heard again the same (supposed) telephone conversation. Quite historic - I can remember that sunny Sunday morning of long ago so clearly.

STAN PHILLIPS, 45 Russell Mount, Branksome Wood Rd., Bournemouth: I haven't seen too many glowing comments on the album HEY JUDE so on reading yours in the last issue I feel I am not too tone deaf! After all, one musical expert - KEN BARNES - wrote in his book:

"By far the worst album of the Sixties, Bing disliked it intensely...Jimmie Haskell's arrangements dull and uninspiring."

I entirely agree with your comments on this LP - it is melodious, and the accompaniments modern and rhythmic. You will remember that the sleeve states that the orchestra and the studio staff gave Bing a standing ovation at the conclusion of the recording session. I certainly enjoy listening to this album - and also like you, I seldom listen to the Bing-Bregman-Basie records.

Editor: We've long ceased to be amazed at varying tastes, but I must confess I was astonished at this critique from Ken Barnes in THE CROSBY YEARS. As a matter of fact, I thought it was a major step for Bing at a time when people were suggesting a degree of modernisation! It is true, however,

Ken Barnes thought the album was "redeemed" by THOSE WERE THE DAYS and THE STRAIGHT LIFE; for me the album is a delight with a moving version of LITTLE GREEN APPLES, and ITS ALL IN THE GAME, LONELY STREET, LIVIN' ON LOVING, JUST FOR TONIGHT &c. Ken said Haskell's arrangements were dull and uninspiring - yet he only did the two, LITTLE GREEN APPLES - and THOSE WERE THE DAYS! My view is distinctly and directly the opposite of Ken Barnes's.

AL LONGWORTH, 174 Mount Pleasant, Wembley, Midd'x: I read the letter from John Bonner with interest regarding Bing singing a half-beat after the orchestra. In fact, singing off beat was the thing, apart from the unique voice, which made Bing so different from all other singers. If one tries to 'singalong' with Bing, even on the very well-known songs - as no doubt we have all tried - it is very difficult. Part of his amazing phrasing technique. And because, as Artie Shaw said (among others) Bing was a very fine jazz musician.

I recently bought a pleasant LP by one JERRY VALE, recorded in 1963. He had a very pleasant and powerful voice in the style of Eddie Fisher. However, I know nothing about him, and the sleeve doesn't mention anything about him - whether he continued singing or still does?

There were a couple of marvellous songs on this album by TOLCHARD EVANS, and again I've never been able to obtain any information on this composer. I would very much like to know more about him.

And one last request; Lee Lawrence - beautiful voice, but what ever happened to him?

Editor: It is indeed difficult to "sing with Bing" - far be it from us to don the mantle of a general information bureau - but as Al says, JERRY VALE has been in the American record catalogues for nearly 30 years; he is one of the few American singers to remain virtually unknown here. We've often wondered about him ourselves.

TOLCHARD EVANS was a very prominent British composer, mainly in the 30's. His biggest hit was undoubtedly LADY OF SPAIN; he also wrote a kind of follow-up in LADY OF MADRID. But LET'S ALL SING LIKE THE BIRDS SING, IF, UNLESS, SONG OF THE TREES, THERE'S A LOVELY LAKE IN LONDON and FRIENDS were all successful songs by Tolchard.

LEE LAWRENCE as far as we know, returned to his native Canada, probably in the early 50s. He made a name singing in wartime radio programmes and after for a time. He was highly regarded by many.

LATEST COMMUNIQUE FROM JOHN MARSHALL/MCA INDICATES YOU SHOULD BE LOOKING FOR THE NEW MCA ALBUM "GIVE ME THE SIMPLE LIFE" (see bottom of page 35 this issue) AROUND THE TIME YOU GET "BING".

And a fugitive from TRADING POST: BRIAN JONES, 1 Gellihaf Rd., Fleur-de-Lis, Blackwood, Gwent, NP2 1RJ wants: LPs and 45rpm singles by TERRY WOGAN, DOROTHY PROVINE, and JERRY LEWIS singing like AL JOLSON. Your price paid and all postage. (Hope I've got that right! - Editor)

IAN PATIENCE, 59 St. Andrews Rd., Ilford, Essex.: With reference to the alleged Bing record, MY SILENT LOVE, I too have a copy of this in perfect condition; but I am afraid the label clearly states VICTOR YOUNG & HIS ORCHESTRA - VOCAL REFRAIN BY FRANK MUNN. May I suggest that even listening to a poor copy of this no self-respecting Bing fan could mistake this singer for Bing! But I was interested in your comment that this was a very rare record as I picked it up for a few pence at a local charity shop. Coming back to the Bing side, what a fine vocal on LAYD, YOU MADE THE NIGHT TOO LONG, once again demonstrating that in his heyday Bing

was much more than a "crooner".

A request: is there any way I can obtain copies on cassette of Vols 2 and 3 of the GOING HOLLYWOOD soundtrack LPs issued on the Australian Crosbyana Library label? I was lucky enough to obtain a copy of Vol 1 from a fellow collector but realise that the chances of obtaining the others may be remote as they were a very limited issue.

Editor: The first part of Ian's letter answers a puzzle. Frank Munn was a singer of the early 30s. He appeared on a Bing record - when Bing was part of a team in a selection from GEO. WHITE'S SCANDALS. Bing sang THE THRILL IS GONE and LIFE IS JUST A BOWL OF CHERRIES. Boswell Sisters were on the 12" 78rpm too.

Regarding Ian's cassette request, these albums were in the nature of a cloak-and-dagger issue - and from what we have read in the papers this last few months, a better security secret than MI6. However, someone may be able to help Ian. If you can, write direct to him please.

P.I.TRODD, Little Grafton, Western Rd., Andover, Hants SP10 2JQ: I have in my collection of Bing several Columbia 78s which I purchased many, many years ago and which I have never played. Could this be a record?

Editor: Probably - tho' many have now lost the facility of playing 78s. And there is now a new category: those that buy Compact Discs, but have no player! Collecting is a crazy thing!

BING CROSBY HISTORICAL SOC.

The society held its 9th Annual Tribute to Bing at the Sheraton Tacoma Hotel on May 3rd last with a well-organised function which included a banquet. WE'RE NOT DRESSING and ROAD TO BALI were shown, almost 3 hours of Crosby films. There were star guests and live entertainment, all graced with an elegant brochure.

On the preceding day, Saturday 2nd, arrangements had been made for guests to make tours of notable Bing sites in Tacoma.

FRANK MURPHY (address elsewhere in this issue) is UK representative of the Society. A SAT will bring details. As we have often stated, among the Society's aims are the acquisition of the house in which Bing was born and the award of musical scholarships to young people in Bing's honour.

The President is KEN TWISS, BCHS., PO BOX 216, Tacoma, WA.98401, USA.

We get news that the RADIO YEARS series of albums have been selected as ALBUMS OF THE MONTH in several large, commercial record clubs in the States.

We also learned somewhat to our surprise, that Bing's Christmas records were heard regularly over POLISH radio last Yuletide - and that HOLIDAY INN has been shown on Warsaw TV! Still Ambassador to the World!

KEEP ON SENDING IN YOUR RECORD REQUESTS TO THE MORE REPUTABLE PRESENTERS ON BBC and local radio....it all helps. Helps towards that resurgence!

A SLEEPY LAGOON

If BOB HOPE was No. 575, what number was Bing?

*** BY LIONEL PAIRPOINT.

THE answer to the above question is found in the long-running radio series, originated and hosted by the late Roy Plomley. **DESERT ISLAND DISCS** - Bob was Castaway No. 575, and Bing No. 1312. A **SLEEPY LAGOON** by Eric Coates was the introductory theme tune.

Having recently acquired the book, **DESERT ISLAND LISTS**, which details each of 1702 castaways' choice of 8 records, their one luxury item and book choice, I felt compelled to delve a little deeper into the selections which, incidentally, cover a period of 41½ years!

Most will know that Bing's luxury item was 'a guitar' and, apart from "writing materials", musical instruments seem to have been the most popular choice for this category, ranging from "a tin whistle" to a "two-manual harpsichord", and "a ukelele" to "an oboe". There is also a positively dipsomaniacal pre-occupation with strong drink, stretching from the merely incipient "grape vines" or "do-it-yourself still" to the specific "six dozen bottles of Chateau La Tour 1962", or "a jeroboam of Tattinger". Other requests included "a Bavarian rocco church", "a pin", "a navel brush" and (pause for applause!) "a broken and unplayable record by a pop group!"

Nor was Bing's book choice of Roget's Thesaurus unique. Quite a few of his fellow castaways went for this. Many more chose the Encyclopaedia Britannica, and one, obviously valuing his bamboo bookshelves was more easily satisfied with "a book of Giles' cartoons".

Some rather atypical record choices occurred. One of the most bizarre, for my money, being the selection by Dame Edith Evans of Frankie Laine singing **RAWHIDE!**

During the period covered, 138 Crosby records were chosen. Not many, you may say, in 851 hours of solid "air" time, but those who listened to the show on a reasonably regular basis, will be aware of the massive preponderance for classical music. This should not be regarded as a criticism,

I am not sure that a little Prokofiev or Vivaldi might creep into my choices. So, as a light entertainer, with the possible exception of Noel Coward, Bing could be considered as being extremely well represented.

There seems to have been very few guests with the single-minded dedication, for a particular artiste, that we might display. Rex Harrison comes close, obviously a clarinet man, with his choice of two Barney Bigard discs and six of Benny Goodman. Without explanations which may have been perfectly cogent, when heard, there also seems to be a strong element of narcissism in some selections - Louis Armstrong chose six of his own records, Elizabeth Schwarzkopf seven of hers, and Otto Preminger chose only music from his own films. In defence, however, one could no doubt hang many happy memories on examples of one's own work.

Several 'castaways', in fact, chose two of Bing's records and others, who made more than one appearance, stayed loyal to Bing on being 'marooned' for a second time. For example, Elsie and Doris Waters (**GAL IN CALICO**), Tom Harrison (**MR. GALLAGHER & MR. SHEAN**), and Sir John Mills (**AND THE ANGELS SING**). This latter song was also chosen by Fay Compton and Wilfred Hyde-White and the Benny Goodman version was one of Bing's own selections).

Otherwise, the sheer diversity of choice is quite amazing - and here record producers please note! - among those that do NOT appear are **TOO-RA-LOO-RA-LDO-RAL**, **SWINGING ON A STAR**, **NOW IS THE HOUR** or **SAM'S SONG!** - Of course, as an incentive to seasonal homesickness, there were 12 who chose **WHITE CHRISTMAS** (including Mantovani, G.H. Elliott, Sandy Mac

Pherson, Fred Trueman, Mike Yarwood and Bob Hope). Six more, including Bessie Love, Joe Loss, Angela Baddeley and Doris Hare) for NOW YOU HAS JAZZ. Among the four who chose THE WAITER AND THE PORTER AND THE UPSTAIRS MAID were Stanley Holloway and Jack Teagarden (naturally!) WELL DID YOU EVAH? claimed six, including Alma Cogan, Matt Munro and Esther Rantzen).

GONE FISHIN' (Ted Ray and Barbara Kelly), BEAUTIFUL DREAMER (Eric Sykes and Charlie Chester) and SILENT NIGHT (Tex Ritter and Sandy Powell, all accounted for 3 or more choices each.

There were many more, serving to demonstrate the wide variety of choice - THE THREE CABALLEROS (Stewart Granger), SO TALL A TREE (Jack Buchanan), LAZY DAY (Phyllis Calvert), BAIA (Gladys Cooper), AVE MARIA (Anne Shelton), BALLAD FOR AMERICANS (Nigel Patrick), GRANADA (Bebe Daniels), SING A SONG OF SUNBAMS (Tommy Farr), CIRIBIRIBIN (Edgar Lustgarten), JUST A GIGOLO (Bud Flanagan), I'VE GOT TO FALL IN LOVE AGAIN (Wendy Toye), I'VE GOT FIVE DOLLARS (Dickie Valentine), WITH EV'RY BREATH I TAKE (Benny Hill), MY BLUE HEAVEN (Sir Douglas Fairbanks), BROTHER BILL (Jeffrey Archer) etc. etc.

However, the most frustrating from our point of view must be Group Captain Sir Douglas Bader, who named his favourite disc as "a selection of Bing Crosby" - but did not include an example in his eight records.

The record that I would most like to hear from the 13,500 selections contained in the book is not Bing but a little number entitled BLACKSTRAP MOLASSES sung by the unlikely combination of Banny Kaye, Jimmy Durante, Groucho Marx, Jane Wyman and Four Hits and a Miss with the Sonny Burke Orchestra !

Editor: A very interesting survey of the long-running and popular radio feature. One recalls that that other long-runner, DOWN YOUR WAY started about the same time.

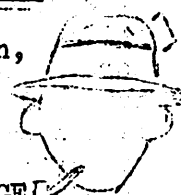
Franklin Engleman (Jingles) was the first presenter and called on a more plebian type of character than Roy Plomley - to the extent that Bing was even better represented - in fact, for the first few years it seemed to be BING, the Ink Spots, the Mills Bros., - and Vera Lynn! Brian Johnston has just retired from his stint of DOWN YOUR WAY. Wonder if anyone will analyse the choices for that programme?

We have referred to the directory of Popular Music 1900-1980 earlier in this issue. The compiler is LESLIE LOWE who worked, it says, for many years in the BBC Gramophone Library. Either he knows something we don't know, or has slipped for he has listed for July, 1927:

THE SONG OF THE WANDERER: Paul Whiteman & his Orchestra with vocal by Bing Crosby, HMV B5311

This might easily set the cat amongst the pigeons ! The book does demonstrate in remarkable fashion Bing's predominance in the popular music field over an incredibly long period - yet doesn't, of course, list ALL his recordings. No doubt our discographers will come in, as they say, on THE SONG OF THE WANDERER ! Of course, if anyone has HMV B5311 the matter can be settled immediately.

BING ties in navy blue or maroon, bearing the 'motif'



are available from BAXTER'S BADGE CENTRE, 13 Ropergate, Pontefract, West Yorks, WF8 1LL. Price is £3.50 and 20p P & P;

BOOK MARK, Geoff. Booth, 13 Hill Top Aven., Cheadle Hulme, Ches. SK8 7HN has been recommended as a book-finding service - for CALL ME LUCKY of course, and other books. They also buy good quality books. A member recently acquired Bing's book thro' this avenue for £10 - in good condition.

If the "X" appears in the box on page 3 early remittance of subscription is of great assistance.

THRO' THE YEARS

Bing was apt to remark that he often felt he had more friends in the British Isles than anywhere else - indeed, we have it on taper for posterity for he declared just that in a personal message to the Circle gathering in Leeds in 1975. It may be that he possibly said it appropriately amended, when in Mexico, France, Germany, Norway....it would have been characteristic of him. And indicative of his complete internationality.

But it surely was true of Britain - one has merely to think of the last three years of his life....Long before then, however, the evidence had been overwhelming; when he came here in the early 50's cheerfully stating to newspapermen that he was surprised people remembered him leader articles appeared in the national newspapers next day averring that Bing would never be forgotten here! When he had his lung operation good wishes for his recovery again occupied leading articles. We recall too with relish a legal suit in which someone was claiming plagiarism of IN A LITTLE SPANISH TOWN with a current song (sorry, we forget which!) This was in the 50s and the claimants said they would cite the recording of SPANISH TOWN that Bing Crosby had made. And the learned judge said: "Does that mean we will have the pleasure of hearing Mr. Crosby sing?"

Bing was always news; although he arrived with no retinue, no bodyguards, no press agents &c., word always got around and the media turned up in force and genially chatted away, with Bing unchanging. Always news...

But it was back in the 30's he always made the national press, and certainly the 'trade' press. If one scans the files of THE MELODY MAKER of that decade there are literally hundreds of references to Bing - and so often it was "reliably reported" that Bing was coming here! He had 'definitely' been booked to open Liverpool Paramount; or Manchester Palace - certainly he was 'pencilled in' for a two-week appearance at the London Palladium! A typical example: May, 1937

"Bing Crosby turns down £4,000 (plus £5 expenses) for 14 days at the Hammersmith Palais, a great act of enterprise by live-wire proprietor, Claud Langdon, which regrettably failed with the receipt of a staccato cable: "VIEW OF PREVIOUS COMMITMENTS UNABLE TO ACCEPT - CROSBY"

It will be necessary to multiply £4,000 by, say, 40 to get an approximation of today's value. When one considers Bing's 'commitments' it is not difficult to understand how he had to turn down such offers - he was making one film after another, doing the KMH weekly broadcasts (as well as radio guest-spots), and making gramophone records at least once a month.

Critics of those days too, were a little uncertain, Take this little gem:

"Bing Crosby is wasted on puerile material in his latest picture, WAIKIKI WEDDING, but his fame should endure until 8114AD when some of his best records will be removed from a secret vault sealed by Professor Oglethorpe in the Appalachian Mountains!"

The 'puerile material' of course was SWEET LILIANI, BLUE HAWAII, SWEET IS THE WORD FOR YOU and IN A LITTLE HULA HEAVEN! But MM critics considered themselves jazz 'purists' and unless Bing was singing ST. LOUIS BLUES, MY HONEY'S LOVIN' ARMS, DINAH, SHINE or some such he was prostituting his 'art'. They learned in time.

It was the exigencies of the Second World War which finally brought Bing to Britain in September 1944. As we all know, he spent six weeks touring the European theatres of War but managed to squeeze in broadcasts via the BBC and to give impromptu concerts from restaurant windows and balconies! Happily there are still many around who clearly remember those remarkable incidents.

And how Bing was received when at long, long last he set foot here - in Scotland to be precise! Here is the report of that self-same paper excitedly reporting in headlines 1½" deep!

"HE'S HERE! BING CROSBY ARRIVES !

"BING CROSBY IS HERE! The world's greatest popular singer - stated to pull down £225,000 a year - has arrived in this country to entertain the troops, and the MELODY MAKER takes a modest bow for being the very first paper to report that he was coming.

In last week's issue we told you he would be arriving any day, and that he would broadcast to Home listeners.

Our information was pretty good. He arrived a day after the MM was issued, and he duly sang to Home listeners in 'Variety Bandbox' last Tuesday.

Bing arrived in Glasgow last Friday night - 25th - and after being mobbed on the railway station by a crowd of women porters, who induced him to sing BLUE OF THE NIGHT and GLASGOW BELONG TO ME, climbed into a sleeper and knew no more till, he told us: "They hit me with a pot of tea around 7.30 in the morning."

Bronzed, blue-eyed, 40-year-old Bing has with a company of six - comedian Joe de Rita, guitarist Buck Harris, accordionist Earl Baxter, and two glamour girls to provide the feminine song-and-dance attraction.

He has a great admiration for Dinah Shore, who, he claims, is the top in her line of business, and from English artists selected Ambrose & his Orchestra and the late Al Bowlly as his favourites. Bob A^Hope also urged him to listen to Tommy Handley's ITMA programme...

Europe is to have the benefit of the Crosby pipes till November when his contract requires him to return to California...."

The paper carried an exciting - and moving - account of being in the studio when Bing made his Home Services broadcast.

Strangest thing: those artists Bing brought with him; we'd never heard of them before - or since. Does anyone recognise them?

And of course, there subsequently came that famous occasion when the 15-year-old Anne Shelton was called up to duet with Bing..... That visit was obviously the start of a great esteem for Britain. Through the years indeed.

Thereafter Bing's visits became much more frequent - to the extent that he and his long-time sparring partner, Bob Hope, made a film here at Shepperton. Alas, it did not have the sparkle and slickness that Hollywood gave to the legendary ROAD series, for whatever reasons. It had been nine years since the previous ROAD picture and in any case, perhaps Bing and Bob had passed the age for the hilarious caperings a ROAD film demanded. It wasn't that the film didn't have its very funny moments - but something was missing. And the songs were hardly world-shattering hits. Nonetheless, it meant Bing was here for a considerable period.

He had earlier made himself a regular and highly popular visitor to all the celebrated golf courses in Britain - Britain advisedly, for Scotland was an irresistible attraction, it seemed, to Bing! Thence he was seen at Henley, Ascot, Epsom, Wimbledon and other traditional sporting events - as well as being the guest in celebrated stately homes!

We never heard of Bing attending a cricket match - County/Test class or a soccer match. Did he, we wonder? If anyone knows of anything in this line perhaps they'll let us know.

Then, suddenly, Bing was about to celebrate 50 years in show business; came various concerts in the States; the remarkable Parkinson TV interviews here and then the even more remarkable Palladium appearances - saying "Thank you" to his British fans, Bing said. The Crosby career flared to an astonishing degree; to an extent his lifelong admirers could not really have dreamed would happen!

On that tremendous, triumphant note - it all ended for Bing. Ten years ago.

Happily, thanks to his wonderful legacy of films, records and memories it hasn't ended for us.....

All our long-term members will spare a thought of condolence for our loyal friend NINIAN FAICHNEY north of the border in Falkirk. We were saddened to learn he has lost his wife, Margaret, after no less than 54 years of happy, married life.

KEITH PARKINSON, address on page 3, is the UK representative of the VICTORIAN (Australia) CROSBY SOCIETY; a SAE will bring details. It issues an interesting magazine.

There is news that at least one TV network in America is to commemorate the 10th anniversary of Bing's decease for we have the following:

FBS TELEVISION NETWORK has commissioned WTTW (Chicago) to produce a national television special, REMEMBERING BING in commemoration of the career and musical legacy of Bing Crosby. The 90-minute program, to be broadcast nationally during the Christmas Pledge Week in December, will consist of film clips, rare private footage, excerpts from radio and early television, and interviews with celebrated performers, directors, songwriters and others associated with Mr. Crosby's career. We're making arrangements with Dorothy Lamour and Bob Hope to handle the narrative for the show.

IT HAS BEEN BROUGHT TO OUR ATTENTION THAT THERE ARE STILL A HOST OF ACTIVE CROSBY FAN CLUBS OPERATING HERE IN THE UNITED STATES AS WELL AS ABROAD. IF YOU KNOW OF SOME INTERESTING INFORMATION, STILL PHOTOGRAPHS,

FILM FOOTAGE, OR ANYTHING YOU THINK THAT MIGHT ENHANCE OUR TRIBUTE TO MR. CROSBY, PLEASE CONTACT US. WE KNOW MR. CROSBY PERFORMED MANY TIMES IN LONDON AND PERHAPS YOU COULD ASSIST US IN THIS ASPECT OF OUR PROGRAM. WHATEVER YOU FEEL WOULD BE APPROPRIATE FOR THIS COMMEMORATIVE WE WOULD LOVE TO HEAR ABOUT.

KATHERINE MACMILLIN.

Producer.

Channel 11,
5400 North St. Louis Aven
Chicago, Illinois 60625

Well, isn't that something! But where do you begin - the Mack Sennett shorts, the Road films, KMH, London, Germany, Decca !!.....Its on a par with endeavouring to choose your favourite ten Bing records!

But wait! This communication arrived late (actually it went to FRANK MURPHY who passed it on to interested parties) but even so we got down to thinking hard about it - even at this distance. Then the answer became clear: SEND THE GOOD LADY A COPY OF THIS ISSUE!! It touches on so much - as you will have realised, having got this far. So, that's what we're doing. If anyone feels like contributing on a personal basis (to the lady) I'm sure it would be welcomed.

And consider this: We conclude this issue as is the current custom with two pages of Kraft Music Hall song listing....you will note songs we hear regularly today, some we have forgotten. We never KNEW! APPLE BLOSSOM TIME IN NORMANDY, for example....

The "guest" aspect of Bing's KMH radio shows had a gradual beginning, as you will note. Musicians were regular visitors, naturally and as the format developed it became the "in" thing to be a guest of Bing's. And when we say musicians were regular - this included stars from the opera world, too! But mainly Hollywood and its stars began to dominate the "guest" scene.

Here are just a few - taking us actually up to about 1940 - of the film stars who appeared with Mr. Crosby on KMH, a real "who's who" of film-land. Some of the names may be unfamiliar to younger members but rest assured, all were stars of the first order:

John Barrymore; Jack Oakie; Zasu Pitts; Gail Patrick; Charles Ruggles; Wm. Frawley; Robert Young; Ralph Bellamy; Basil Rathbone; Constance Bennett; Stirling Holloway, Frank McHugh; Madeleine Carroll; Brian Ahearne; Maureen O'Sullivan; Miriam Hopkins; David Niven; George Brent; Warren Williams, Anna May Wong; Roland Young; Binnie Barnes; Walter Huston; Beulah Bondi; Humphrey Bogart; Lauren Bacall; Edward Everett Horton; Joel McCrea; Mary Astor; Henry Fonda; James Stewart; Frances Langford; Jackie Cooper; Irene Hervey; J. Carroll Naish; Lucille Ball; Maureen O'Hara; Marlene Dietrich, Olivia de Havilland; Shirley Ross; Pat O'Brien, Charles Laughton; Paul Robeson; Charles Boyer and many, many, more. What an evocative list - for film buffs, leave alone Bing fans!

And as we noted above, musicians such as the Dorseys, Teagarden, Wingy Mannone, Connie Boswell &c. were frequently heard. Golden age of radio indeed!

Another issue completed; a final thought is that if the Compact Disc does really take off the shops have a problem to solve. At the moment most of them seem to have no efficient way of displaying them! Pick up one - and a dozen fall down! With you we hope again in September....

The last date in the previous issue was JUNE 16, 1938; WHEN MOTHER NATURE SINGS HER LULLABY should be added after THE GYPSY IN MY SOUL.

23RD JUNE 1938

SAYS MY HEART

I LET A SONG GO OUT OF MY HEART

'He'd have to) GET OUT & GET UNDER

HONEY SUCKLE ROSE (with Alec Templeton)

TWO BOUQUETS

LITTLE LADY MAKE-BELIEVE (with Paul Taylor Choristers)

30TH JUNE 1938

YOU'RE AN EDUCATION

LOVELIGHT IN THE STARLIGHT (with Paul Taylor Choristers)

LOST AND FOUND

THE FLAT FOOT FLOOGIE (with Bob Burns)

HELLO HAWAII, HOW ARE YOU?

SILVER ON THE SAGE (with Paul Taylor Choristers)

7TH JULY 1938

I'VE GOT A POCKETFUL OF DREAMS

LAUGH AND CALL IT LOVE

THE GIRL IN THE BONNET OF BLUE

WHEN MY BABY SMILES AT ME

I LET A SONG GO OUT OF MY HEART

WHEN THE MIDNIGHT CHO-CHOO LEAVES FOR ALABAMA!

WHEN MOTHER NATURE SINGS HER LULLABY

14TH JULY 1938

STOP! AND RECONSIDER

LITTLE LADY MAKE-BELIEVE

DADDY, DEAR OLD DADDY (Bing-Bob Hope routine)

DON'T LET THAT MOON GET AWAY

WHEN I LOST YOU

SILVER ON THE SAGE (with P.T. Choristers)

(BING ON HOLIDAY UNTIL -)

20TH OCTOBER 1938

I'VE GOT A POCKETFUL OF DREAMS

SILVER ON THE SAGE

I DON'T WANT TO PLAY IN YOUR YARD

LAUGH AND CALL IT LOVE

SMALL FRY (with Johnny Mercer)

MUTINY IN THE NURSERY "

SUMMER SOUVENIRS.

27TH OCTOBER 1938: Guests on this programme: Ralph Bellamy, Ogden Nash Henry Fonda, Irene Jessner of New York Metropolitan Opera):

YOU MUST HAVE BEEN A BEAUTIFUL BABY
DON'T LET THAT MOON GET AWAY

KENTUCKY BABY (with P.T. Choristers)

GARDEN OF THE MOON

YOU TOOK THE WORDS RIGHT OUT OF MY HEART/THIS IS MY NIGHT TO DREAM/THE GYPSY IN MY SOUL - medley)

WHEN MOTHER NATURE SINGS HER LULLABY

3RD NOVEMBER 1938

Guest: Poncho Palazy

YA GOT ME

MEXICALI ROSE

RED WING

MY REVERIE

THE DIPSY DOODLE (with Poncho Palazy)

SUMMER SOUVENIRS.

10TH NOVEMBER 1938

I'VE GOT A POCKETFUL OF DREAMS

AT LONG LAST LOVE

LONG, LONG AGO

GARDEN OF THE MOON

DARLING NELLIE GRAY

17TH NOVEMBER 1938

Guests: Johnny Mercer; Marie Wilson, Rose Bampton.

THE LADY ON THE TWO CENT STAMP

I DREAMT I DWELT IN MARBLE HALLS

LAUGH AND CALL IT LOVE

I LET A SONG GO OUT OF MY HEART/TWO

BOUQUETS/THAT OLD FEELING medley

SMALL FRY (with J. Mercer & Rose Bampton)

COULD BE (with J. Mercer, Marie Wilson)

SWING LOW, SWEET CHARIOT

24TH NOVEMBER 1938

YOU MUST HAVE BEEN A BEAUTIFUL BABY

AT LONG LAST LOVE

MY SWEETHEART IS THE MAN IN THE MOON

MY REVERIE

MEXICALI ROSE

1st DECEMBER 1938

YA GOT ME

SUMMER SOUVENIRS

INDIANA (Back home in)

WHO BLEW OUT THE FLAME?

DON'T BE THAT WAY/ONCE IN A WHILE/IN

THE SHADE OF THE NEW APPLE TREE - medley

OLD FOLKS

8TH DECEMBER 1938

LULLABY IN RHYTHM (with Music Maids)

HURRY HOME

WHEN YOU'RE A LONG, LONG, WAY FROM HOME

MY REVERIE

MEXICALI ROSE

15TH DECEMBER 1938

Guests: Leslie Howard, Jane Bryan and John Smetterland

THE FUNNY OLD HILLS

WITHOUT YOU

(Cont.)

WHO BLEW OUT THE FLAME?
I CRIED FOR YOU
I HAVE EYES
OLD FOLKS

22ND DECEMBER 1938

Guests: Basil Rathbone, Benita Hume,
the Kraft Choral Club

ADEST FIDELIS
LULLABY IN RHYTHM
THE LONESOME ROAD
YOU'RE A SWEET LITTLE HEADACHE
HURRY HOME
SILENT NIGHT

29TH DECEMBER 1938

Guest: Marie Wilson

THE FUNNY OLD HILLS
JEEPERS CREEPERS
MY MELANCHOLY BABY
BETWEEN A KISS AND A SIGH
DOWN BY THE OLD MILLSTREAM/DEAR OLD
GIRL/SWEET ADELINE - medley
ITS A LONELY TRAIL
AULD LANG SYNE (with entire company)

5TH JANUARY 1939

YOU MUST HAVE BEEN A BEAUTIFUL BABY
I HAVE EYES
I'M JUST WILD ABOUT HARRY
HAVE YOU FORGOTTEN SO SOON?
OLD FOLKS

12TH JANUARY 1939

I MUST SEE ANNIE TONIGHT
JUST A KID NAMED JOE
THE PAL THAT I LOVED STOLE THE GAL
THAT I LOVED (with MUSIC MAIDS)
BETWEEN A KISS AND A SIGH
ITS A LONELY TRAIL.

19TH JANUARY 1939

JEEPERS CREEPERS
I HAVE EYES
I USED TO LOVE YOU BUT ITS ALL OVER
THEY SAY (NOW
WHEN YOU'RE A LONG, LONG WAY FROM
(HOME

26TH JANUARY 1939

THIS CAN'T BE LOVE
THE UMBRELLA MAN
BLUES MY NAUGHTY SWEETIE GIVES TO ME
HURRY HOME
OLD FOLKS

2ND FEBRUARY 1939

JEEPERS CREEPERS
THANKS FOR EV'RYTHING
WHEN ITS APPLE BLOSSOM TIME IN NOR-
DEEP IN A DREAM (MANDY
ITS A LONELY TRAIL

9TH FEBRUARY 1939

THIS CAN'T BE LOVE
YOU'RE A SWEET LITTLE HEADACHE
TOGETHER
JUST A KID NAMED JOE
THE UMBRELLA MAN

16TH FEBRUARY 1939

THE FUNNY OLD HILLS
DEEP IN A DREAM
MISSOURI WALTZ
I CRIED FOR YOU
ITS A LONELY TRAIL

23RD FEBRUARY 1939

COULD BE
I HAVE EYES
IF I HAD YOU
LET THAT BE A LESSON TO YOU (with Music
HURRY HOME (Maids)
THE UMBRELLA MAN (with Music Maids)

2ND MARCH 1939

PENNY SIRENADE
YOU'RE A SWEET LITTLE HEADACHE
YAKA HULA HICKEY DULA (with Music Maids)
I GET ALONG WITHOUT VERY WELL
I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR

9TH MARCH 1939

Guests: Frances Langford, William Frawley

COULD BE
LITTLE SIR ECHO
I CRIED FOR YOU
S'POSIN' (with Music Maids)
DEEP IN A DREAM

16TH MARCH 1939

SING A SONG OF SUNBEAMS
EAST SIDE OF HEAVEN
BELIEVE ME IF ALL THOSE ENDEARING YOUNG
PENNY SIRENADE (CHARMS
YOU'RE THE ONLY STAR (in my blue heaven)

23RD MARCH 1939

HONOLULU (with Music Maids)
LITTLE SIR ECHO
SWEET GENEVIEVE
I GET ALONG WITHOUT YOU VERY WELL
THAT SLY OLD GENTLEMAN

30TH MARCH 1939

HANG YOUR HEART ON A HICKORY LIMB (with Music
I CRIED FOR YOU (Maids
I WANT A GIRL (just like the girl that
married dear old dad)
I HAVE EYES
YOU'RE THE ONLY STAR (in my blue heaven)